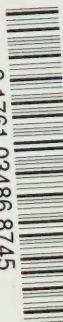


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VOCAL SCORE

OF

THE

YEOMEN OF THE GUARD;

OR,

THE MERRYMAN AND HIS MAID.

BY

W. S. GILBERT

AND

ARTHUR SULLIVAN.

Vocal Score Price, net 7s. od.
" " (Bound) " " 10s. 6d.

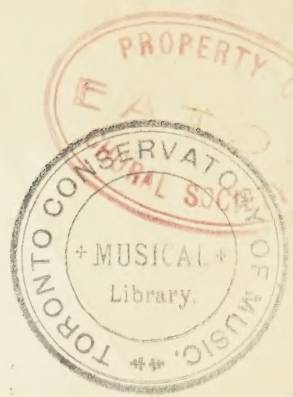
Pianoforte Score 1
Libretto " "

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THE YEOMEN OF THE GUARD; OR, THE MERRYMAN AND HIS MAID.

Dramatis Personæ.

SIR RICHARD CHOLMONDELEY (*Lieutenant of the Tower*)

COLONEL FAIRFAX (*under sentence of death*)

SERGEANT MERYLL (*of the Yeomen of the Guard*)

LEONARD MERYLL (*his Son*) —

JACK POINT (*a Strolling Jester*)

WILFRED SHADBOLT (*Head Jailor and Assistant Tormentor*)

THE HEADSMAN

FIRST YEOMAN

SECOND „

FIRST CITIZEN

SECOND „

ELSIE MAYNARD (*a Strolling Singer*)

PHOEBE MERYLL (*Sergeant Meryll's Daughter*)

DAME CARRUTHERS (*Housekeeper to the Tower*)

KATE (*her Niece*)

Chorus of Yeomen of the Guard, Gentlemen, Citizens, &c.

SCENE Tower Green.

Date.—16th Century.

CONTENTS.

Vocal Score.

Clar.
p

First system of musical notation for the Clarinet part. It consists of a grand staff with a treble and bass clef. The key signature has two flats (B-flat and E-flat). The music features a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning.

Viol. & Fag.

Second system of musical notation for the Violin and Bassoon parts. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning.

Ob. Viol.
p

Third system of musical notation for the Oboe and Violin parts. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning.

p

Fourth system of musical notation for the Piano part. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning.

Ob.
p

Fifth system of musical notation for the Oboe part. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning.

F1.

Sixth system of musical notation for the Flute 1 part. It consists of a grand staff with a treble and bass clef. The key signature has two flats. The music features a series of chords and eighth notes, with a dynamic marking of *p* (piano) at the beginning.

Viol.

p

Brass.

pp

Viol.

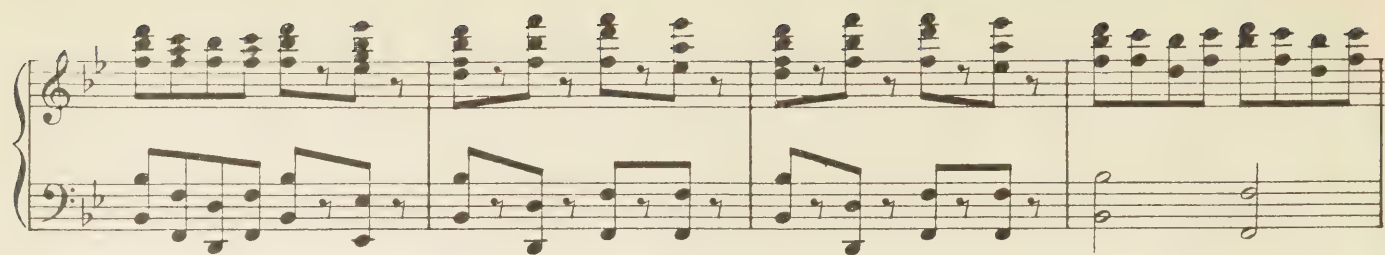
p

cresc.

f

sf

ff TUTTI.



First system of musical notation, piano accompaniment. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic foundation with chords and moving lines.

Second system of musical notation, piano accompaniment. The right hand has a sustained chord in the first measure followed by a melodic phrase. The left hand continues with a rhythmic pattern. The word *cresc.* (crescendo) is written above the right hand in the second measure.

Third system of musical notation, featuring Violoncello. The Violoncello part (Viol.) is marked with a forte *f* dynamic and includes triplet markings (*3*) over the first three measures. The piano accompaniment in the left hand is marked *marcato* (marked).

Fourth system of musical notation, piano accompaniment. The right hand plays a continuous sixteenth-note melody. The left hand features a bass line with chords and single notes.

Fifth system of musical notation, piano accompaniment. The right hand continues the sixteenth-note melody. The left hand has a bass line with chords and single notes. The word *sw.* (swell) is written below the left hand in the first measure.

Sixth system of musical notation, featuring Clarinet. The Clarinet part (Clar.) enters in the final measure, marked with a piano *p* dynamic. The piano accompaniment continues in the left hand.

Viol. Ob.

8

8

dim.

Clar. *pp*

sempre dim.

pp

Viol.

Re. * Re. * Re. * Re. *

Re. * Re. *pp* * Re. *pp* * Re. *pp* *

pp

Re. * Re. *

Re. * *pp*

Viola. *pp*

Ob & Clar. *f*

pp

Trombe. *pp*

f

Fl. & Ob. *f*

[illegible]



First system of musical notation. The top staff features a continuous melodic line with many sixteenth notes. The piano accompaniment in the lower staves includes chords and moving lines. Performance markings include *cresc. molto* and *ff* in the piano part, and *TUTTI.* and *con fuoco* above the piano part.



Second system of musical notation. The piano part features a series of chords with upward-pointing accents. The marking *sempre con fuoco* is written above the piano part.



Third system of musical notation. The piano part continues with chords and moving lines. The marking *con fuoco* is written above the piano part.



Fourth system of musical notation. The piano part features a series of chords with upward-pointing accents. The marking *con fuoco* is written above the piano part.

First system of musical notation, measures 1-6. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features a series of eighth-note chords and single notes, while the left hand plays a steady eighth-note bass line. Measure 6 is marked with a forte dynamic (*fff*). Performance markings include *Leg.* (legato) under the first measure, a fermata over the first measure of the right hand in measure 4, and an asterisk (*) under the first measure of the right hand in measure 5.

Second system of musical notation, measures 7-12. The right hand continues with eighth-note chords, and the left hand maintains the eighth-note bass line. The system concludes with a double bar line.

Third system of musical notation, measures 13-18. The right hand begins with a rapid sixteenth-note scale in measure 13, followed by eighth-note chords. The left hand continues with the eighth-note bass line. The system ends with a double bar line.

Fourth system of musical notation, measures 19-24. The right hand features a rapid sixteenth-note scale in measure 19, followed by eighth-note chords and a final chord in measure 24. The left hand continues with the eighth-note bass line. Performance markings include *Leg.* (legato) under the first measure of the right hand in measure 20, an asterisk (*) under the first measure of the right hand in measure 21, *Leg.* (legato) under the first measure of the right hand in measure 22, and an asterisk (*) under the first measure of the right hand in measure 23.

Act I.

Nº 1.

INTRODUCTION & SONG.—(Phœbe.)

Allegretto non troppo.

PIANO.

The musical score is written for piano and consists of five systems of music. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 2/4. The first system begins with a forte (*f*) dynamic and includes the tempo marking *Allegretto non troppo.* The notation features a mix of chords and moving lines in both the treble and bass staves. The second and third systems continue the piece with various chordal textures and melodic fragments. The fourth system contains a section with a piano (*p*) dynamic, featuring a prominent sixteenth-note arpeggiated figure in the bass staff. The fifth system concludes the piece with a final chordal structure.

PHOEBE.

1. When

maid-en loves, she sits and sighs, She wanders to and fro; Un-bid-den tear-drops

fill her eyes, And to all questions she re-plies, With a sad "heigh - ho!"

meno mosso

'Tis but a lit-tle word- "heigh - ho!"

a tempo

So soft, 'tis scarcely heard - "heigh-ho!" An i - dle breath - Yet

life and death May hang up - on a maid's "heigh - ho!"

C

An i - dle breath - Yet life and death May hang up - on a maid's "heigh - ho!"

2. When maiden loves, she mopes a - part, As owl mopes on a

tree; Although she keen-ly feels the smart, She can not tell what ails her heart, With its

sad "Ah me!"

meno mosso
'Tis but a fool-ish sigh - "Ah me!" Born but to droop and die - "Ah me!"

a tempo

Yet all the sense Of e - lo - quence Lies hid - den in a maid's "Ah

me!" Yet all the sense Of e - lo - quence Lies hid - den

in a maid's "Ah me!" "Ah me!" "Ah me!"

Yet all the sense Of e - lo - quence Lies hid - - den in a maid's "Ah

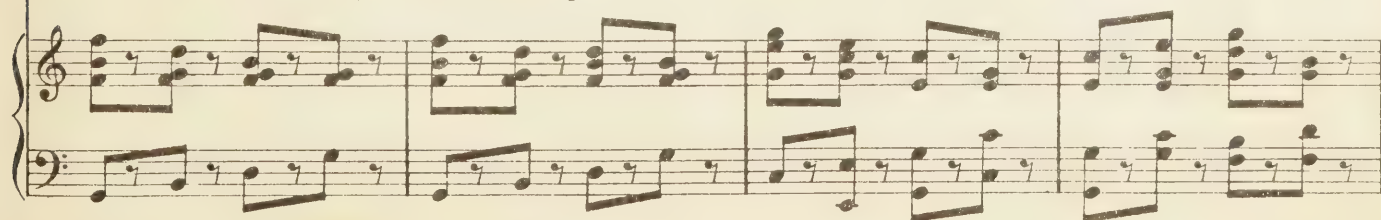
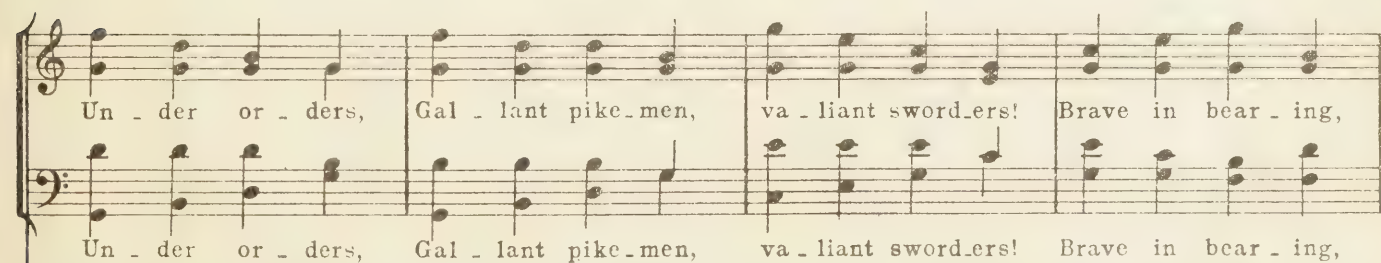
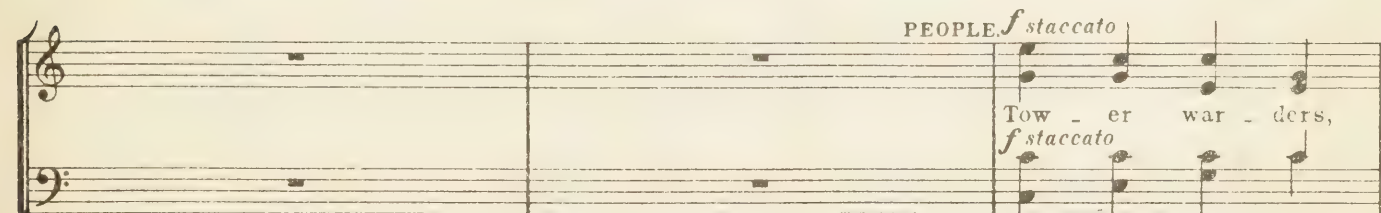
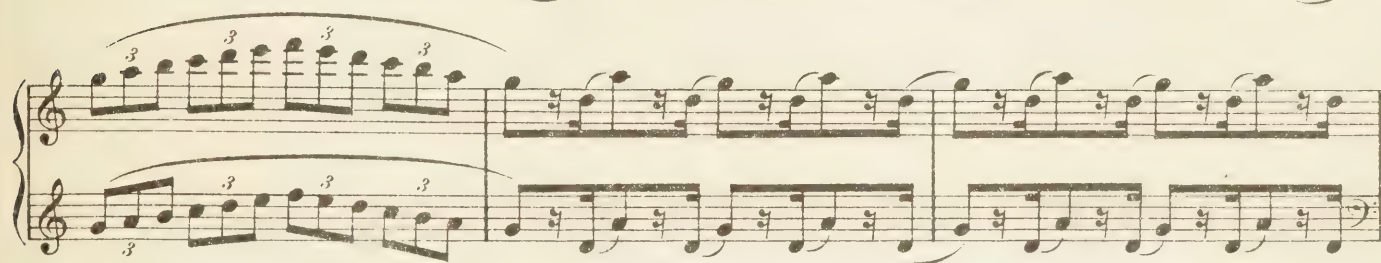
me!"

No. 2.

DOUBLE CHORUS:-(People and Yeomen, with Solo 2nd Yeoman)

Allegro vivace.

PIANO.



Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

Foe-men scar-ing, In their by-gone days of dar-ing! Ne'er a stran-ger

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

There to dan-ger- Each was o'er the world a ran-ger: To the sto-ry

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

Of our glo-ry Each a bold, a bold con-tri-bu-to-ry!

f

YEOMEN.
TENORS.

BASSES.

In the au - tumn of our life, Here - at rest in am - ple

In the au - tumn of our life, Here - at rest in am - ple

clo-ver, We rejoice in telling o-ver Our im-pet-uous May and June.

clo-ver, We rejoice in telling o-ver Our im-pet-uous May and June.

B
In the eve - ning of our day, With the sun of life de - cli - ning,

In the eve - ning of our day, With the sun of life - de - cli - ning, We re -

We re-call with-out re-pi-ning All the heat of by-gone noon,

re-call with-out re-pi-ning All the heat of by-gone noon,

We re-call with-out re-pi-ning, All the heat, We re-

We re-call with-out re-pi-ning, All the heat, We re-

- call, re-call All the heat of by-gone noon.

- call, re-call All of by-gone noon.

un poco rall.

a tempo f

p

C SOLO. 2nd YEOMAN.

This the au - tumn of our life, — This the eve - ning

p

of — our day; Wea - ry we — of bat - tle strife, —

Wea - ry — we — of — mor - - - - - tal fray. But our

year_ is not so spent, And our days_ are not so fa - ded,

But that we with one consent, Were our lov - ed land in - va - ded,

Still would face a for - eign foe, As in days of long a - go, Still_ would

face a for - eign foe, As in days of long a - go, As in

days_ of long a - go, As in days_ of_ long a -

YEOMEN.

go. Still would face a for - eign foe, As in days of long a -

Still would face a for - eign foe, As in days of long a -

f a tempo

PEOPLE.

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

go.

go.

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing,

F

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

Tow - er war - ders, Un - der or - ders, Gal - lant pike - men, va - liant sword - ers!

YEOMEN.
TENORS. *sost.*

This the au - tumn of our life, _____

BASSES. *sost.*

This the au - tumn of our life, _____

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

Brave in bear - ing, Foe - men scar - ing, In their by - gone days of dar - ing!

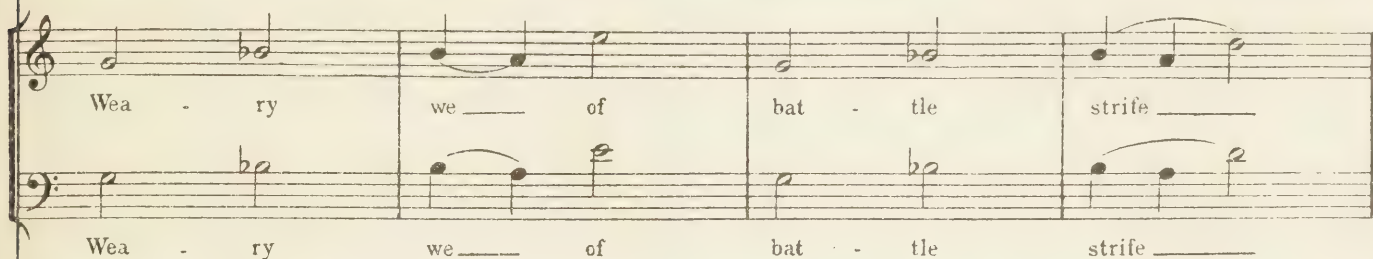
This the eve - ning of _____ our day,

This the eve - ning of _____ our day,



Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:

Ne'er a stran-ger There to dan-ger— Each was o'er the world a ran-ger:



Wea - ry we — of bat - tle strife —

Wea - ry we — of bat - tle strife —



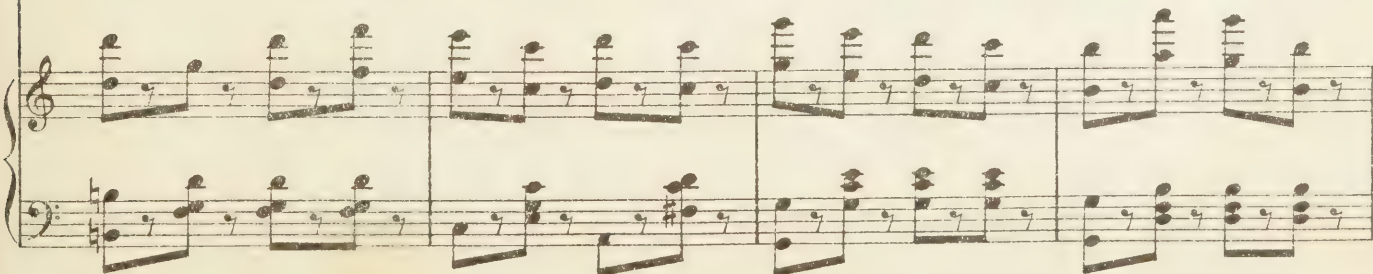

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -

To the sto - ry Of our glo - ry Each a bold, a bold con - tri - bu -



Wea - ry — we — of — mor - — — — — tal

Wea - ry — we — of — mor - — — — — tal



G

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

- to - ry! To the sto - ry Of our glo - ry Each a bold con - tri - bu -

fray. This the au - - - - - tumn of our life,

fray. This the au - tumn of our life, This the eve - ning of our

f

- to - ry! Each a bold con - tri - bu - to - ry!

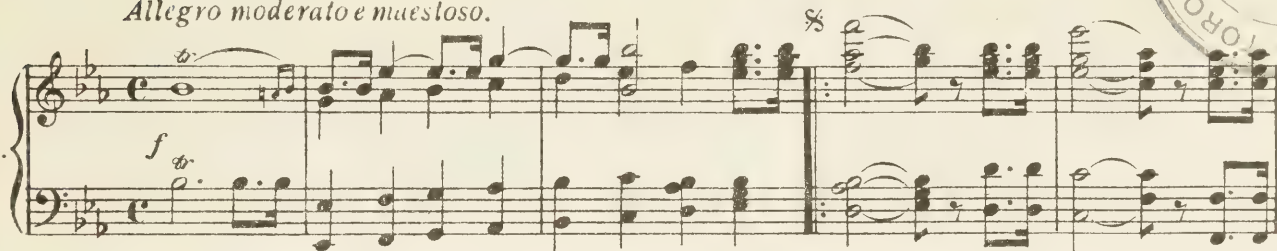
- to - ry! Each a bold con - tri - bu - to - ry!

— This the eve - ning of our day.

day, This the eve - ning of our day.

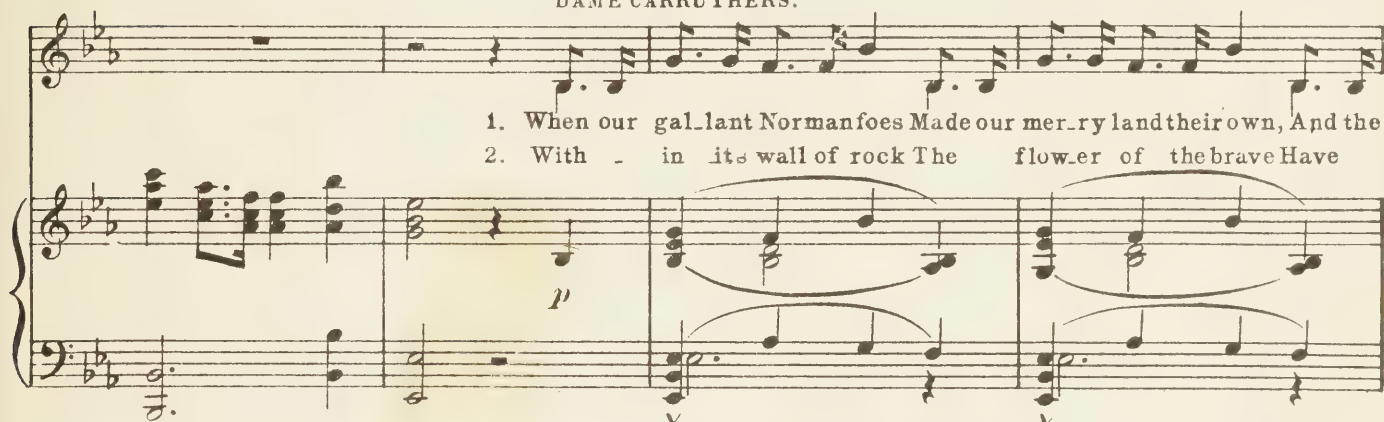
Allegro moderato e maestoso.

PIANO.



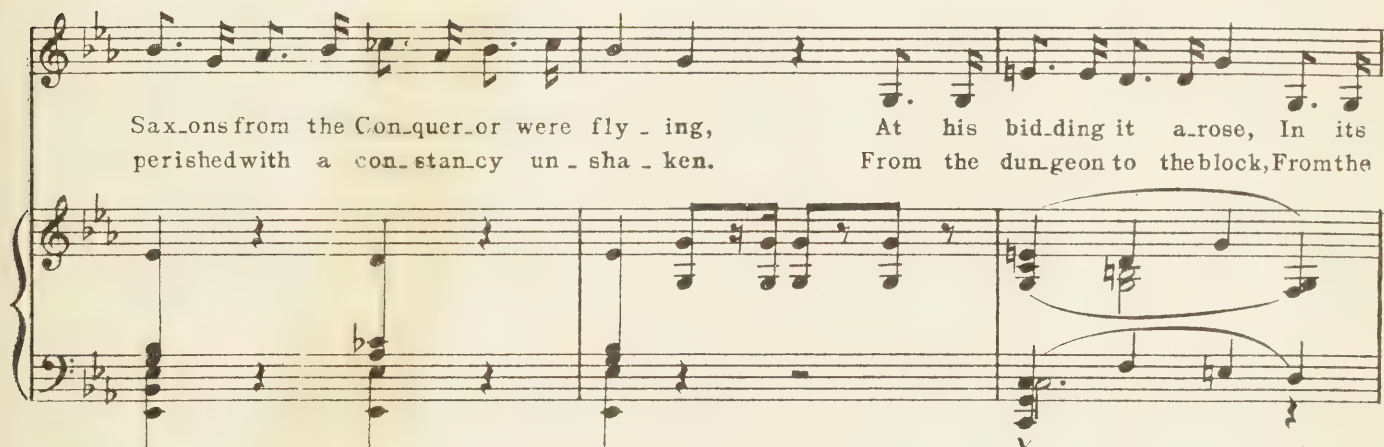
DAME CARRUTHERS.

1. When our gal-lant Normanfoes Made our mer-ry land their own, And the
2. With - in its wall of rock The flower of the brave Have

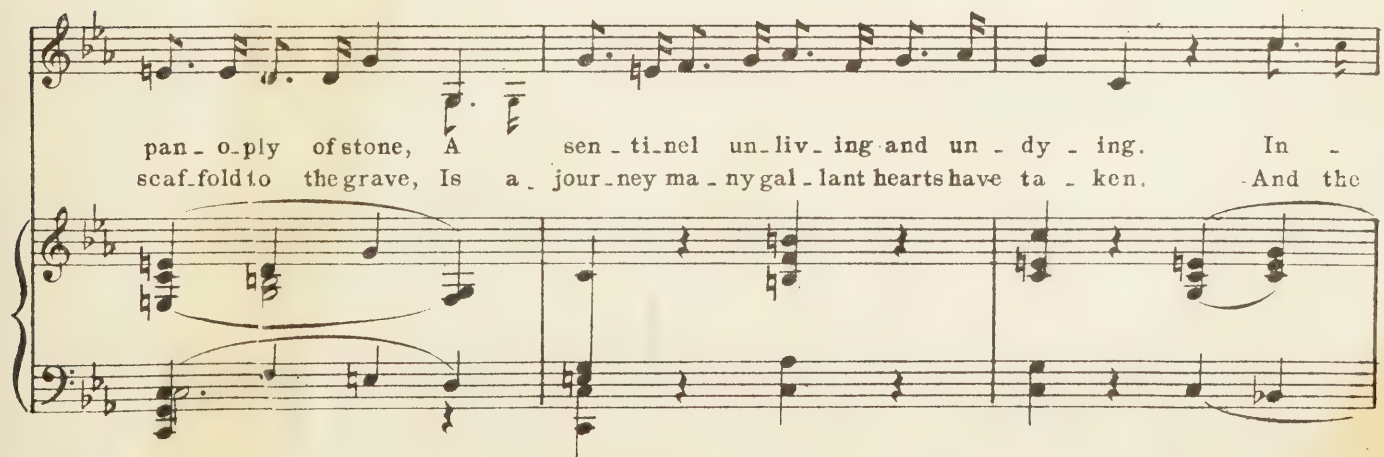


Sax-ons from the Con-quer-or were fly-ing,
perished with a con-stan-cy un-sha-ken.

At his bidding it a-rose, In its
From the dun-geon to the block, From the



pan-o-pley of stone, A sen-tinel un-liv-ing and un-dy-ing. In -
scaf-fold to the grave, Is a-jour-ney ma-ny gal-lant hearts have ta-ken. And the



- sen - si - ble, I trow, As a sen - ti - nel should be, Tho' a queen to save her head should come a -
wick - ed flames may hiss Round the he - roes who have fought For conscience and for home in all its

- su - ing; There's a le - gend on its brow That is e - lo - quent to me, And it
beau - ty; But the grim old for - ta - lice Takes lit - tle heed of aught That

tells of du - ty — done — and du - ty do - ing,
comes not in the — mea - sure of its du - ty.

"The screw may twist and the rack may turn, And

men may bleed and men may burn, O'er Lon - don town and its

gold - en hoard I keep - my - si - lent - watch and ward!"

TENORS & BASSES, *p*

The

O'er Lon - don town and all its hoard,

screw may twist and the rack may turn, And men may bleed and

p

cresc.

O'er Londontown and all its hoard

men may burn, O'er Lon - don town and its gold - en hoard I

I keep my si - - lent, si - - lent watch and ward!

keep _____ my si - - lent watch _____ and ward!

2. *rall.* si - - lent - watch - and ward!

rall. watch _____ and ward!

rall. 8 *p*

3 3

Detailed description: This is a musical score for a song. It features a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The key signature has two flats (B-flat and E-flat). The score is divided into several systems. The first system contains the first two lines of the song. The second system contains the next two lines, including a first ending bracket. The third system contains the second ending, marked '2. rall.' and 'p'. The piano accompaniment includes various musical notations such as triplets, dynamics (mf, p), and articulation marks. The page number '28' is in the top left, and '18577' is in the bottom left.

Nº 4.

TRIO.—(Phœbe, Leonard and Meryll.)

Allegretto un poco agitato.

VOICE. PHOEBE.

A - las! I wa - ver to and fro - Dark

PIANO.

f *p*

dan - ger hangs up - on the deed! Dark dan - ger hangs up - on the deed!

LEONARD.

Dark dan - ger hangs up - on the deed!

MERYLL.

Dark dan - ger hangs up - on the deed!

LEONARD.

The scheme is rash and well — may fail; But ours are not the

p

*

hearts— that-quail— The hands that shrink—the cheeks that pale In hours—

cresc. *f*

No, ours are not the hearts that
of need! No, ours are not the hearts that
No, ours are not the hearts that

Pia *

quail, The hands—that shrink, the cheeks—that pale, The hands—that
quail, The hands that shrink, the cheeks that pale, The hands that
quail, The hands that shrink, the cheeks that pale,— that

cresc.

shrink, — the cheeks that pale in hours — of need!

shrink, — the cheeks that pale In hours — of need!

pale, — the cheeks that pale In hours — of need!

f *p* *p*

MERYLL.

The

air I breathe to him I owe: My life is his — I count it naught!

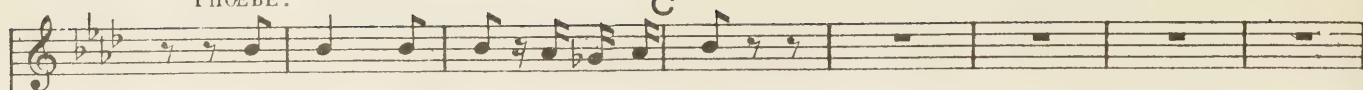
dim.

air I breathe to him I owe: My life is his — I count it naught!

dim.

PHOEBE.

C



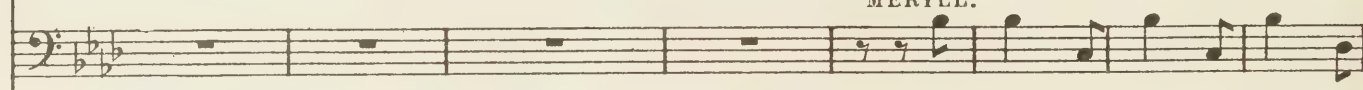
That life is his— so count it naught!

LEONARD.



That life is his— so count it naught!

MERYLL.



And shall I reck - on risks I



*



run When ser - vi - ces are to be done To save the life of



such— an one?

Un - wor - thy thought!— Un - wor -

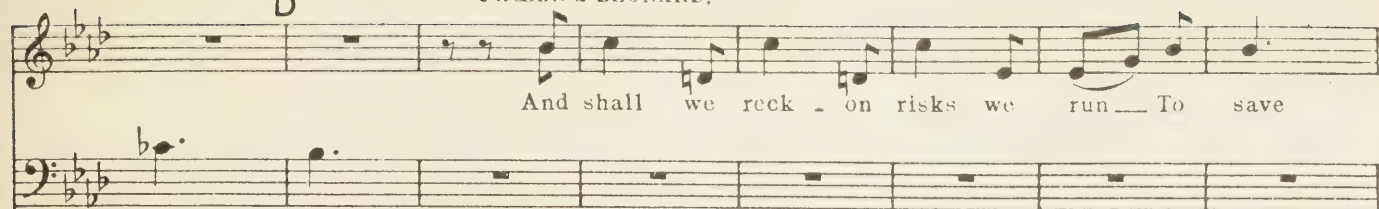


f

* f

PHOEBE & LEONARD.

D

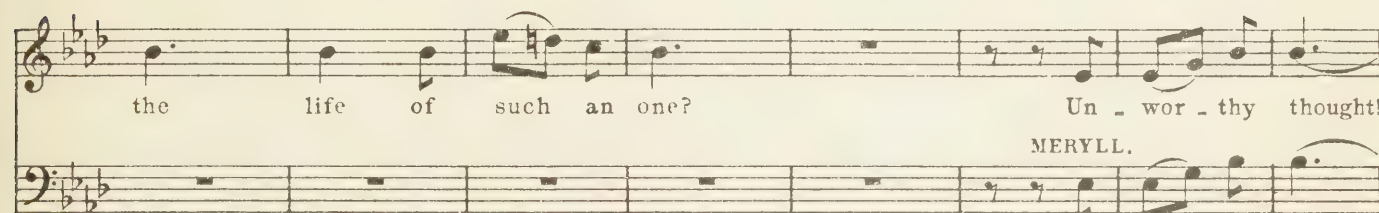


And shall we reck - on risks we run — To save

- thy thought!

* La.

*

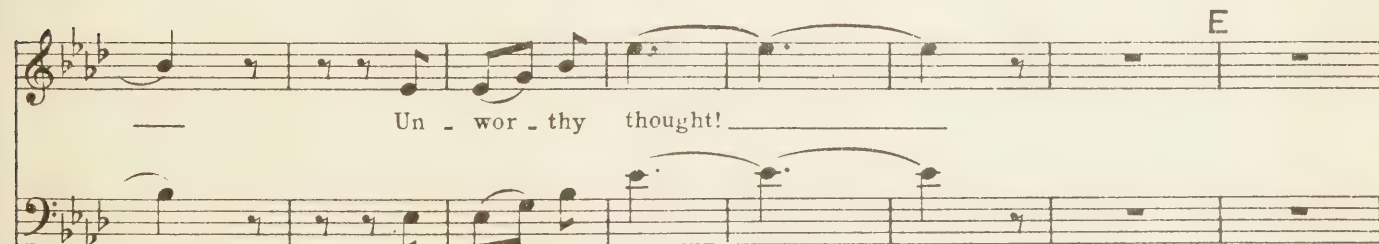


the life of such an one?

Un - wor - thy thought!

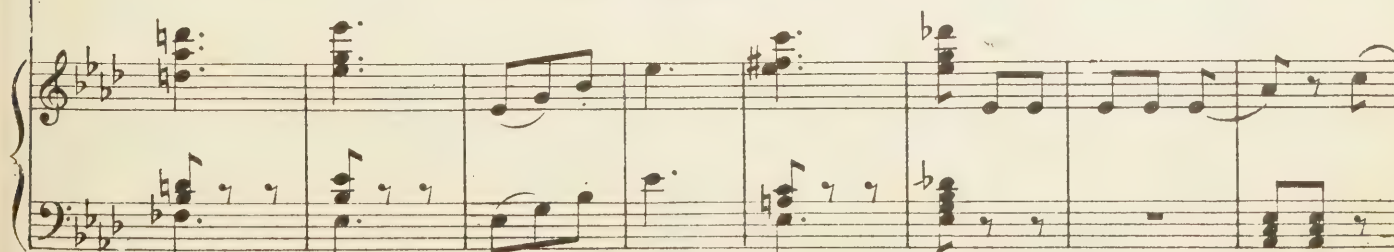
MERYLL.

Un - wor - thy thought!

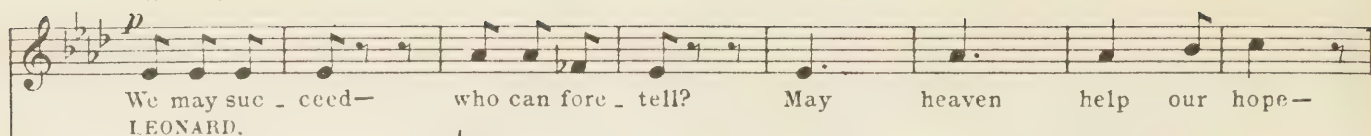


Un - wor - thy thought! —

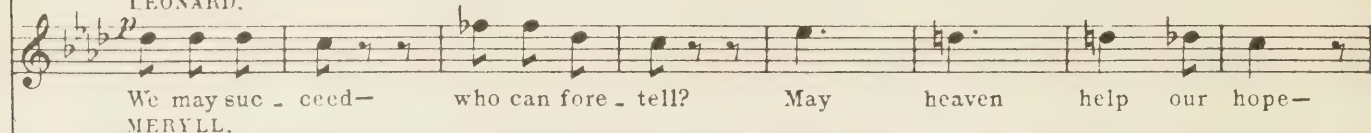
Un - wor - thy thought! —



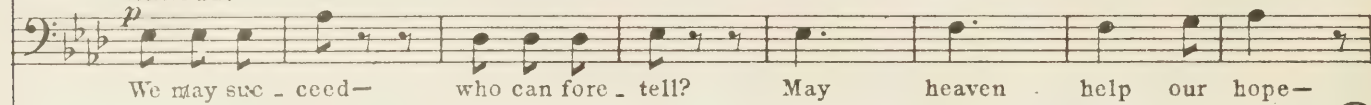
PHOEBE.



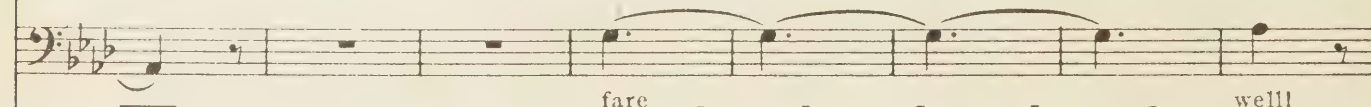
LEONARD.



MERYLL.



Ped.



May heaven help our hope—

fare well!

dim.

p

Nº 5.

BALLAD (Fairfax.)

Andante espressione.

VOICE.

1. Is life a

PIANO.

*f**p*

boon? If so, it must be - fal That Death, when-e'er he

call, Must— call too soon. Though four - score years he

give, Yet one would pray to live— An - o - ther moon! What

kind of plaint have I, Who per - ish in Ju - ly, Who per - ish

un poco rit. in Ju - ly? *a tempo* I might have had to die, — Per -

colla voce

- chance, in June! I might have had to die, — Per - chance, in

Pure

p

June!

f

p

2. Is life a thorn? Then count it not a whit! Nay,

count it not a whit! Man is well done — with it;

Soon — as he's born He should all means es - say To put the

plague a - way; And I, war - worn, Poor

rall. un poco

cap - tured fu - gi - tive, My life most glad - ly — give - I

colla voce

a tempo

might have had to live — An - o - ther morn! I

might have had to live, — to live An - o - ther morn!

colla voce *p* *f*

No. 6.

CHORUS.—(Entrance of Crowd, Elsie and Point.)

Allegro con brio.

PIANO. *f*

1st & 2nd SOPRANOS.

A Here's a man of jol-li - ty,

Give us of your qual - i - ty,

TENORS & BASSES.

Here's a man of jol-li - ty,

Jibe, joke, jol-li - fy!

Give us of your qual - i - ty,

Jibe, joke, jol-li - fy!

f

unis.

Come fool, fol-li-fy! If you va-pour va-pid-ly, Ri-ver run-neth ra-pid-ly,

Come fool, fol-li-fy! If you va-pour va-pid-ly, Ri-ver run-neth ra-pid-ly,

In-to it we-fling Bird who does-nt-sing! Give us an ex-per-i-ment

In-to it we-fling Bird who does-nt-sing! Give us an ex-per-i-ment

In the art of mer-ri-ment; In-to it we-throw Cock who does-nt-crow.

In the art of mer-ri-ment; In-to it we-throw Cock who does-nt-crow.

B Banish your ti.mid - i - ty, And with all ra.pid - i - ty

Banish your ti.mid - i - ty, And with all ra.pid - i - ty Give us quip and quid.di - ty-

unis.

Banish your ti.mid - i - ty, And with all ra.pid - i - ty Give us quip and quid.di - ty-

unis.

Wil - ly - nil - ly, O! Riv - er none can mol.li - fy;- In - to it we throw

Wil - ly - nil - ly, O! Riv - er none can mol.li - fy;- In - to it we throw

Fool who does - n't fol.li - fy, Cock who does - n't crow! Ban-ish your ti.mid - i - ty,

Fool who does - n't fol.li - fy, Cock who does - n't crow! Ban-ish your ti.mid - i - ty,

And with all ra_pid_i - ty Give us quip and quid_di - ty- Wil_ ly-ni_l - ly, O! ———

And with all ra_pid_i - ty Give us quip and quid_di - ty- Wil_ ly-ni_l - ly, O! ———

sf

Dialogue through.

pp

DUET.— (Elsie and Point.)

Allegro con brio.

PIANO.

Piano introduction for the duet. The music is in 2/8 time, key of B-flat major. The right hand features a melody with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and single notes. The piece is marked 'p' (piano) and 'Allegro con brio'.

Red. * Red. * Red. * Red. *

POINT.

ELSIE.

I have a song to sing, O! —

Sing me your song, O! —

First vocal entry of Point and Elsie. Point begins with a vocal line, followed by Elsie. The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Red. *

POINT.

It is sung to the moon By a love-lorn loon, Who

Vocal entry of Point. The vocal line is accompanied by the piano. The piano part features a melody in the right hand and a bass line in the left hand, with some syncopation.

Red. * Red. *

fled from the mock-ing throng, O! It's the song of a mer-ry-man, mop-ing mum, Whose

Continuation of the vocal and piano parts. The vocal line continues with the piano accompaniment. The piano part maintains its rhythmic pattern with some melodic variation.

Red. * Red. * Red. *

soul was sad, and whose glance was glum, Who sipped no sup, and who craved no crumb, As he

Red. * *Red.* * *Red.* * *Red.* *

sighed for the love of a la - dye, Heigh - dy! Heigh - dy! Mis-e - ry me,

pp *Red.* *

lack-a - day - dee! He sipped no sup, and he craved no crumb, As he sighed for the love of a

Red. * *Red.* *

la - dye!

ELSIE.
2. I have a song to sing, O!

Red. *

POINT.

ELSIE.

What is your song, O? _____

It is sung with the ring Of the songs maids sing Who

* Ped. *

love with a love life - long, O! It's the song of a mer-ry-maid, peer-ly proud, Who lov'd a lord, and who

Ped. * Ped. * Ped. *

laugh'd a - loud At the moan of the mer-ry-man, mop - ing mum, Whose soul was sad, and whose

Ped. * Ped. * Ped. * Ped. *

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a

Ped. * Ped. * Ped. *

la - dye! Heigh - dy! heigh - dy! Mis - e - ry me, lack - a - day - dee! He

mp

Red. *

sipped no sup, and he craved no crumb, As he sighed for the love of a la - dye!

Red. * *Red.* * *Red.*

POINT. 3. I have a song to sing, O! SING. ELSIE. Sing me your song! O! POINT. It is

sung to the knell Of a church-yard - bell, And a dole - ful dirge ding dong, O! It's a

Red. *

song of a pop-in-jay, brave-ly born, Who turned up his no-ble nose with scorn At the

Ped. * Ped. * Ped. * Ped. *

hum-ble mer-ry-maid, peer-ly proud, Who lov'd a lord, and who laugh'd a-loud At the

Ped. * Ped. * Ped. * Ped. *

moan of the mer-ry-man, mop-ing mum, Whose soul was sad, and whose glance was glum, Who

Ped. * Ped. * Ped. * Ped. *

sipped no sup, and who craved no crumb, As he sighed for the love of a la-dye! Heigh-dy!

Ped. * Ped. * Ped. * Ped.

Heigh - dy! mis-e-ry me, lack-a-day-dee! He sipped no sup, and he craved no crumb, As he

sighed for the love of a la - dy

ELSIE.

4. I have a song to sing, O!

POINT.

Sing me your song O! _____

ELSIE.

It is sung with a sigh And a tear in the eye, For it

tells of a right-ed wrong, O! It's a song of the mer-ry-maid, once so gay, Who

turned on her heel and tripped a-way From the pea-cock popin-jay, brave-ly born Who turned up his no-ble

nose with scorn At the hum-ble heart that he did not prize; So she begged on her knees, with

down-cast eyes, For the love of the mer-ry-man, mop-ing mum, Whose soul was sad and whose

glance was glum, Who sipped no sup, and who craved no crumb, As he sighed for the love of a la - dye!

BOTH

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

1st SOPRANOS

Heigh - dy! Heigh - dy! Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he

p 2nd SOPRANOS*cresc.*

Oo

TENORS & BASSES

*p**cresc.*

Oo

*cresc.**molto** *Red.** *Red.** *Red.*

*

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

sighed no more, For he lived in the love of a la - dye! Heigh - dy! Heigh - dy!

Ah!

Ah!

* *Red.*

*

* *Red.*

*

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he

cresc.

cresc.

cresc.

cresc.

The first system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The first vocal staff has a *cresc.* marking above the second measure. The piano accompaniment has a *cresc.* marking above the first measure of the second system. The lyrics are: "Mis-e-ry me, lack-a-day-dee! His pains were o'er, and he sighed no more, For he".

lived in the love of a la - dye! ———

lived in the love of a la - dye! ———

ff

The second system of the musical score consists of four staves. The top two staves are vocal parts with lyrics. The bottom two staves are piano accompaniment. The key signature is B-flat major (two flats). The first vocal staff has a *ff* marking above the first measure. The piano accompaniment has a *ff* marking above the first measure. The lyrics are: "lived in the love of a la - dye! ———".

No 8.

TRIO.—(Elsie, Point, and Lieutenant.)

Allegro vivace.

VOICE.

LIEUTENANT.

PIANO.

How say you, mai - den,

will you wed A man a - bout to lose his head? For

half an hour You'll be a wife, And then the dower Is yours for

life. A head - less bride-groom why re - fuse? If

truth the po - ets— tell, Most bride - grooms, ere they

mar - ry, lose Both head and heart as well! A

ELSIE.

strange pro - po - sal you re - veal, It al-most makes my sen - ses

reel. A - las! I'm ve - ry poor in - deed, And

such a sum I sore - ly need. My mo-ther, sir, is

like to die, This mo - ney life may bring, Bear

this in mind, I pray, if I Con - sent to do this

POINT.
thing! Tho' as a gen'ral rule of life I don't al - low my prom-ised wife, My

Re *

love-ly bride that is to be, To mar-ry a - ny - one but me, Yet

if the fee is prompt - ly paid, And he, in well earn'd grave,

With - in the hour is du - ly laid, Ob - jec - tion I will

waive! Yes, ob - jec - tion I will waive!

ELSIE.
POINT.
LIEUT.

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

Temp - ta - tion, oh, temp - ta - tion, Were we, I pray, in - tend - ed To shun, what - e'er our

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

sta - tion, Your fas - ci - na - tions splen - did; Or fall, when - e'er we view you,

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

Head o-ver heels in - to you! Head o-ver heels, Head o-ver heels, Head o-ver heels in -

- to you! Oh, temp - ta - tion,

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

- to you! Head o-ver heels, Head o-ver heels, Head o-ver heels, Right in - to you!

Oh. temp -

Head o-ver heels, Head o-ver heels, Head o-ver heels,

Head o-ver heels, Head o-ver heels, Head o-ver heels,

f *f*

Red * *Red* *

- ta - tion, Oh, temp -

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head

Red *

- ta - tion,

heels, Head o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver

o-ver heels, Head o-ver heels, Head o-ver heels, Head o-ver heels,

Red *

Oh, temp - ta - tion
 heels, Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o-ver heels!
 Head o-ver heels, Head o-ver heels, Head o - ver heels, Head o - ver, o-ver heels!

Più lento
p
 Temp - ta - tion, oh, temp - ta - tion!
p
 Temp - ta - tion, oh, temp - ta - tion!
p
 Temp - ta - tion, oh, temp - ta - tion!

Più lento

Temp - ta - tion, oh, temp - ta - tion!

No. 9.

RECIT & SONG.—(Point)

Allegretto.

VOICE.

PIANO.

I've jibe and joke And quip and crank, For low-ly
folk And men of rank. I ply my
craft And know no fear, But aim my shaft At prince or

peer. At peer or prince - at prince or peer, I

aim my shaft and know no fear!

rall.

Allegretto non troppo vivace.

1. I've wis-dom from the East and from the West, That's
set a braggart quailing with a quip, The

subject to no ac-a-dem-ic rule; You may find it in the jeer-ing of a
up-start I can with-er with a whim, Hemay wear a mer-ry laugh up-on his

jest, Or dis-til it from the fol-ly of a fool. I can
lip, But his laugh-ter has an ec-ho that is grim! When they're

teach you with a quip; if I've a mind; I can trick you in - to learning with a
offerd to the world in mer-ry guise, Un - pleasant truths are swallowed with a

laugh; will— Oh For win-now all my fol-ly, fol-ly, fol-ly, and you'll find A
he who'd make his fel-low, fel-low, fel-low-creatures wise Should

grain or two of truth a-mong the chaff! Oh win - now all my fol-ly, fol-ly, fol-ly, and you'll find A
al-ways gild the phil-o-soph-ic pill! For he who'd make his fel-low, fel-low, fel-low-creatures wise Should

grain or two of truth a-mong the chaff! al-ways gild the phil-o-sop - ic pill! 1. 2. I can

No. 10.

RECIT. and SONG.- (Elsie.)

VOICE. *Moderato.* RECIT.

PIANO.

'Tis

a tempo

done! I am a bride! Oh, lit - tle ring, That bear - est in thy

p a tempo

cir - clet all the glad - ness That lov - ers - hope for, and that po - ets

sing, What bringest thou to me but gold and sad - ness?

A bridegroom all un-known, save in this wise, To-day he dies! To-day, a-las, he

Allegro un poco agitato.

dies! Though tear and long-drawn sigh

Ill fit a bride, No sad-der wife than I The

whole world wide! Ah mel Ah

mel Yet maids there be Who would consent to

lose The ve - ry rose of youth, The flow'r of

life, To be, in hon - est truth, A wed - ded wife,

No mat - ter whose! No mat - ter whose!

Ah me, what pro - fit we, O maids that sigh, ——— Though

*And. * And. * And. * And. * And. **

gold, ——— tho' gold should live, If wed - ded love ——— must

cresc. poco rall. colla voce f mp

*And. **

die?

a tempo f p

*And. **

Ere half an hour has rung, A wi - dow I! ———

*And. **

Ah heaven, he is too young, Too brave to die! Ah

me! Ah me! Yet

wives there be So weary worn, I trow, That they would scarce complain,

So that they could In half an hour attain To widowhood,

No mat - ter how! No mat - ter

Ad. * *Ad.* *

how! O wea - ry wives, Who

Ad. * *Ad.* * *Ad.* *

wi - dow - hood would win, Re - joice

Ad. * *Ad.* * *Ad.* * *cresc.* * *Ad.* *

poco rall.
re - joice, that ye have time To wea - ry in!

colla voce *f* *mp* *p*

Ad. *

O wea - ry

wives, Who wi - dow - hood would win, Re - jice,

cresc.

brill.

f

ff

Ped.

Ossia.

- jice, O wea - ry, wea - ry wives, re -

re - jice, re - jice, O wea - ry, wea - ry wives, re -


- jice!

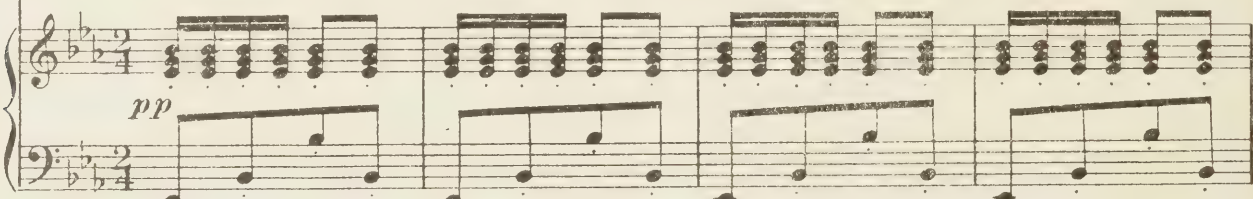
- jice!

Nº 11.


SONG.— (Phoebe.)

Allegro grazioso.

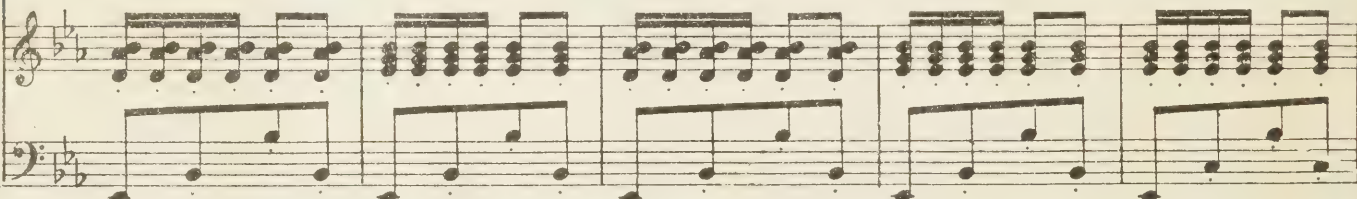
VOICE. 

PIANO.  *pp*

Were I thy bride, Then



all the world be _ side Were not too wide To hold my wealth of love— Were





I thy bride! Up - on thy breast My





lov _ ing head would rest, As on her nest The ten _ der tur _ tle dove— Were



I thy bride! This heart of mine Would

Ped *

be one heart with thine, And in that shrine Our hap - pi - ness would dwell— Were

I thy bride! And all day long Our

lives should be a song: No grief, no wrong Should make my heart re - bel— Were

I thy bride! The sil - v'ry flute, The

me - lan - cho - ly lute, Were night owl's hoot To my low - whispered coo— Were

I thy bride! The sky - lark's trill Were

but dis - cord - ance shrill To the soft thrill Of woo - ing as I'd woo—

Were I thy bride The

ro - se's sigh Were as a car - rion's cry To lul - la -

pp

Red. * *Red.* * *Red.* *

- by Such as I'd sing to thee, Were I thy

Red. * *Red.* * *Red.* *

bridel A fea - ther's press Were

Red. * *Red.* * *Red.* *

lead - en hea - vi - ness To my car - ess. But then, of course, you see I'm

Red. * *Red.* * *Red.* *

not thy bridel

Red. *

Allegro maestoso.

PIANO.

tr *ff* *brillante.* *sf* *sf* *sf*

A **TENORS, unis.**

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

CHORUS OF YEOMEN.

BASSES, unis.

Oh, Ser-geant Mer-yll, is it true— The wel-come news we read in or-ders? Thy

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

son, whose deeds of der-ring-do Are e-choed all the coun-try through, Has come to join the Tow-er

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

War-ders? If so, we come to meet him, That we may fit-ly greet him, And welcome his ar-ri-val here With

shout on shout and cheer on cheer, Hur-rah! Hur-rah! Hur-rah!

shout on shout and cheer, on cheer, Hur-rah! Hur-rah! Hur-rah!

dim.

mf

B MERVILL.

Ye Tow - er War - ders, nursed in war's a-larms,

p

Suck-led on gun - pow-der and wean'd on glo - ry, Be -

-hold my son, whose all - sub - du - ing arms

Have form'd the theme of ma - ny a song and sto - ry! For - give his a - ged fa - ther's

pride; nor jeer His a - ged fa - ther's sym - pa - the - tic tear!

cresc.

f TENORS.

Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

f BASSES.

Leo - nard Mer - yll! Leo - nard Mer - yll! Daunt - less he in

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

time of pe - ril! Man of pow - er, Knight - hood's flow - er,

Wel-come to the grim old Tower: To the

Wel-come to the grim old Tower: To the

wel - come

Tow - er, wel - come thou!

Tow - er. wel - come thou!

D. FAIRFAX.

For-bear, my friends, and spare me this o - va - tion: I have small claim to such con - si - der -

- a - tion: The tales that of my prowess are nar - ra - ted Have been pro - di - gious - ly ex - ag - ger -

FAIRFAX.

- a - ted, pro - di - gious - ly ex - ag - ger - a - ted.

TENORS.

'Tis

BASSES.

'Tis

ev - er thus! Wher - ev - er va - lour true is found, True

ev - er thus! Wher - ev - er va - lour true is found, True

mo - des - ty will there a - bound.

mo - des - ty will there a - bound.

*p**rall.*

Andante allegretto.

1st YEOMAN. Didst thou not, oh, Leonard Mer-yll! Standard lost in last cam-

p

-paign, Res-cue it at dead-ly pe-ril— Bear it safe-ly back a-gain?

Leo-nard

Leo-nard

f

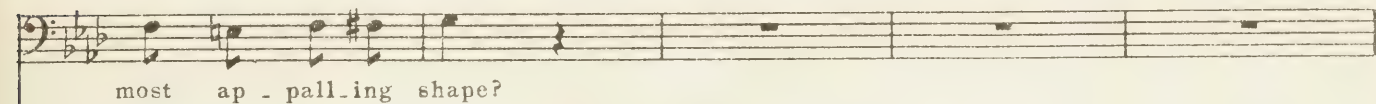
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2nd YEOMAN. Didst thou not, when pri-soner

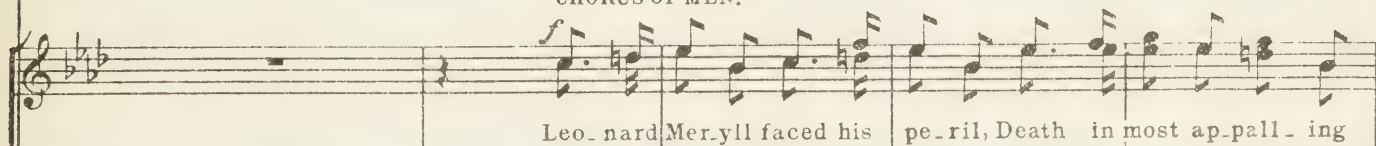
Mer-yll, at his pe-ril, Bore it safe-ly back a-gain!

Mer-yll, at his pe-ril, Bore it safe-ly back a-gain!

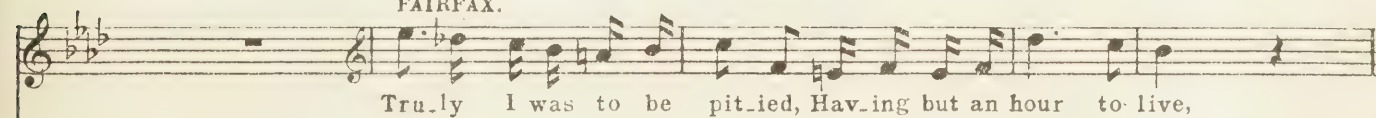
f



CHORUS OF MEN.



FAIRFAX.



I re-luc-tant-ly sub-mit-ted, I had no al-ter-na-

rall.

-tive! Oh! the tales that are nar-ra-ted Of my deeds of der-ring-

p

do, Have been much ex-ag-ger-a-ted, Ve-ry much ex-ag-ger-

a-ted, Scarce a word of them is true! Scarce a word of-them is

true!

f TENORS.

They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

f BASSES.

They are not ex-ag-ger-a-ted, Not at all ex-ag-ger-a-ted, Could not be ex-ag-ger-

piu f

FAIRFAX.

Scarce a word of them is true!

-a-ted, Ev'ry word of them is true!

-a-ted, Ev'ry word of them is true!

RECIT. PHOEBE.

Leo-nard!

*Allegro.**sempre f*

RECIT.

FAIRFAX.

PHOEBE.

I beg your par - don?

Don't you know me?

a tempo

FAIRFAX.

G

I'm lit - tle Phoe - be! . Phoebe?

Is this Phoebe?

What,

lit - tle

*p**(Aside.)*

Phoe - be?

Who the deuce may she be?

WILFRED.

It can't be Phoe - be, sure - ly? Yes, 'tis Phoe - be—

Your sis - - ter Phoe - be!

Your own - - - - - lit - tle

sis - ter!

CHORUS OF MEN.

Aye, he speaks the truth;

'Tis

Aye, he speaks the truth;

'Tis

PHOEBE.

Oh, my

FAIRFAX.

Sis - ter Phoe - be!

Phoe - be!

Phoe - be!

Re.

Re.

bro - ther! So

Why, how you've grown! I did not re-cog-nize you!

sempre p

ma - ny years! Oh, my bro - ther!

Oh, my

Oh, bro - ther! Oh, bro - ther!

sis - ter! Oh, sis - ter! Oh, sis - ter!

WILFRED.

Aye, hug him, girl! There are

FAIRFAX.

three thou mayst hug— Thy fa-ther and thy bro-ther and— my-self. Thy-

—self, for-sooth? And who art thou thy-self?

WILFRED.

PHOEBE.

Good sir, we are be-troth'd, Or more or

WILFRED.

less— But ra_ther less than more. To thy fond care I

Moderato.

p

RECIT.

do commend thy sis_ter. Be to her An

e_ver-watchful guardian— ea_gle-eyed! And when she feels (as some_times she does feel)

K, a tempo moderato

Disposed to in_discrim_in_ate ca_ress, Be thou at hand to take those favours from her.

CHORUS of MEN. Be

Be

a tempo moderato

PHOEBE. *tenderly.*

Yes, yes, Be thou at hand to take those favours from me.

thou at hand to take those favours from her.

thou at hand to take those favours from her.

Allegro non troppo.

1st Verse WILFRED. To thy fra - ter - nal care— Thy sis - ter I com - mend;—

2nd Verse PHOEBE. a - mia - ble I've grown,— So in no - cent as well,—

From ev - 'ry lurk - ing snare— Thy love - ly charge de - fend:

That if I'm left a - lone— The con - se - quen - ces fell No

And to a_ chieve this end, Oh! grant, I — pray, this boon— Oh
 mor - tal can fore - tell, So grant, I — pray, this boon— Oh

grant this boon— She shall not quit thy sight, From
 grant this boon— I shall not quit thy sight

morn to af_ter_noon— From af_ter_noon to night— From seven o'clock to two— From

two to e_ven_tide— From dim twilight to 'leven at night, From dim twilight to 'leven at night {She
 I

cresc.

CHORUS of MEN.

shall not quit thy side!

From morn to af - ter - noon = From

From morn to af - ter - noon = From

af - ter - noon to 'leven at night She shall not quit thy side!

af - ter - noon to 'leven at night She shall not quit thy side! 2nd Verse. PHOEBE. So

1.

2. FAIRFAX.

With bro - therly read - i - ness, For my fair sis -

p

-ter's sake, — At once — I — an - swer

"Yes"— That task I un - - der - - take —

^M
My word I ne - ver break — I free - ly grant that boon, — And

rall. (*Tenderly*) *sostenuto* (*Kiss.*) (*Kiss.*)

I'll re-peat my plight— From morn to af-ter-noon— From af-ter-noon to night— From

pp rall. *p un poco più lento*

(Kiss) (Kiss) *Animato.*

sevn o'clock to two— From two to eve-nig meal— From dim twi-light to 'leven at night, From

dim twi-light to 'leven at night, That com - pact I will seal.

CHORUS OF MEN.
f TENORS.
 From morn to
f BASSES.
 From morn to

cresc. *ff*

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

af - ter-noon, From af - ter-noon to 'leven at night He free - ly grants that

Andante.

boon!

boon!

The first system shows two vocal staves (treble and bass clef) in a key of two flats (B-flat major or D-flat minor) and common time. Both staves contain a single note (B-flat) followed by a rest. The word "boon!" is written below each staff.

Andante.

pp

The piano accompaniment for the first system consists of two staves. The right hand features a series of six chords, each marked with a piano (*pp*) dynamic and a slur. The left hand plays a rhythmic pattern of eighth notes and rests.

N

p

And * *And* * *And* * *And* *

The second system of piano accompaniment begins with a repeat sign and a first ending bracket. The right hand has a melodic line with a slur. The left hand has a rhythmic pattern of eighth notes and rests. The word "And" is written below the left hand, followed by an asterisk and "And" repeated four times.

And * *And* * *And* * *And* *

The third system of piano accompaniment continues the melodic and rhythmic patterns from the second system. The right hand has a melodic line with a slur. The left hand has a rhythmic pattern of eighth notes and rests. The word "And" is written below the left hand, followed by an asterisk and "And" repeated four times.

And * *And* * *And* * *And* *

The fourth system of piano accompaniment continues the melodic and rhythmic patterns from the third system. The right hand has a melodic line with a slur. The left hand has a rhythmic pattern of eighth notes and rests. The word "And" is written below the left hand, followed by an asterisk and "And" repeated four times.

And * *And* *

The fifth system of piano accompaniment concludes the piece. The right hand has a melodic line with a slur. The left hand has a rhythmic pattern of eighth notes and rests. The word "And" is written below the left hand, followed by an asterisk and "And" repeated twice.

1st & 2nd SOPRANOS.

The pri - s'ner comes

to meet his doom;

The

TENORS & BASSES.

The pri - s'ner comes

to meet his doom;

The

block, the heads - man, and the tomb.

The fun - 'ral bell be - gins to

block, the heads - man, and the tomb.

The fun - 'ral bell be - gins to

toll;

May Heav'n have

mer - cy on his soul!

toll;

May Heav'n have

mer - cy on his soul!

mer - cy

May Heav'n have mer - cy

May Heav'n have mer - cy

on his

on his soul!

on his soul!

ELSIE.

Oh,

P

Mer - cy, — thou whose smile — has — shone So many a cap - tive heart up -

trem.

p

- on; Of — all — im - mured with — in — these — walls, To —

day the ve - ry wor - thiest falls. *SOPRANOS.* Oh, Mer - cy, — thou whose

TENOR & BASSES. Oh, Mer - cy, — thou whose

Oh, Mer - cy, — thou whose

smile — has — shone So many a cap - tive heart up - on; — Of

smile — has — shone So many a cap - tive heart up - on; — Of

smile has shone So many a cap - tive heart up - on; — Of

all im - mured with - in these — walls. The wor -

cresc. all im - mured with - in these walls, The

cresc. all im - mured with - in these walls, The

thiest, wor - thiest falls. Oh,
 ve - ry wor - thiest falls. Oh,
 ve - ry wor - thiest falls. Oh,

Oh, Mer - cy.
 Mer - cy, oh, Mer - cy.
 Mer - cy, oh, Mer - cy.

Doppio movimento
Allegro agitato

FAIRFAX.

My lord! my lord! I

know not how to tell The news I bear! I and my

comrades sought the pris'ner's cell- He is not

cresc.
Ped

CHORES.

there! He is not there! They sought the pris - 'ner's

f

R FAIRFAX 1st & 2nd YEOMEN.

cell- he is not there! As

p

escort for the prisoner We sought his cell, in duty bound; The double gratings open were, No prisoner at all we found! We

hunt-ed high, We hunt-ed here, The man we sought with anx - ious care Had
2nd YEOMAN.
We hunt-ed low, We hunt-ed there - The man we sought with anx - ious care Had

GIRLS.
Now,
van-ish'd in - to emp-ty air! The man we sought with anxious care Had vanish'd in to emp-ty air!
van-ish'd in - to emp-ty air! The man we sought with anxious care Had vanish'd in to emp-ty air!

by my troth, the news is fair, The man has van-ish'd in - to

air. As es-cort for the pri-son-er They sought his cell, in du-ty bound; The

TENORS & BASSES.

FAIRFAX & 1st YEOMAN.

2nd YEOMAN.

As es-cort for the pri-son-er We sought his cell, in du-ty bound; The

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed high, They

dou-ble gratings op-en were, No pri-son-er at all they found, They hunt-ed low,

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed high, We

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

dou-ble gratings op-en were, No pri-son-er at all we found, We hunt-ed low,

hunt - ed here, The man they sought with an - xious care Had

They hunt - ed there— The man they sought with an - xious care Had

hunt - ed here, The man we sought with an - xious care Had

We hunt - ed there— The man we sought with an - xious care Had

van-ish'd in - to emp - ty air! The man they sought with anxious care Had vanish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man they sought with anxious care Had vanish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had vanish'd in - to emp - ty air!

van-ish'd in - to emp - ty air! The man we sought with anxious care Had vanish'd in - to emp - ty air!

T LIEUTENANT.

(to WILFRED.)

Asound-ing news! The pris - 'ner fled.

Thy life shall for-feit be in-

WILFRED.

-stead!

My lord, I did not set him free,

I hate the man- my ri - val he!

U

LIEUT. (to WILFRED.)

Thy life shall for-feit be in -

MERYLL.

The pris - 'ner gone- I'm all a - gape!

WILFRED.

- stead! My lord,

Who could have help'd him to es - cape?

PHOEBE.

I did not set him free! In deed I can't i - ma - gine who! I've no i - dea at all - have

DAME CARRUTHERS.

ELSIE.

you? Of his es - cape no tra - ces lurk, Enchantment must have been at work! What have I

done! Oh, woe is me! I am his wife, and he is

PHOEBE & DAME CARRUTHERS.

In deed I can't i - ma - gine who! I've no i - dea at all, have

POINT.

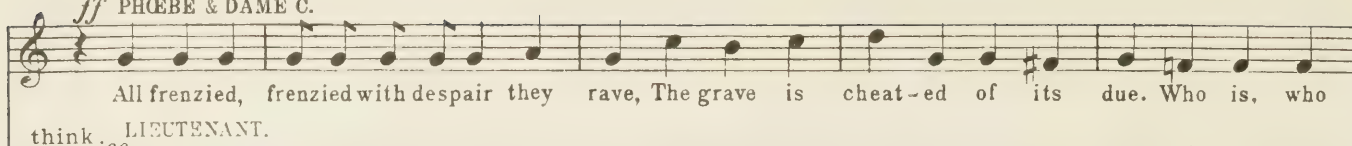
free! Oh! woe is you? Your an-guish sink! Oh, woe is
you?

me, I rather think! Oh, woe is me, I rather think! Yes, woe is me, I rather think! Whate'er be-

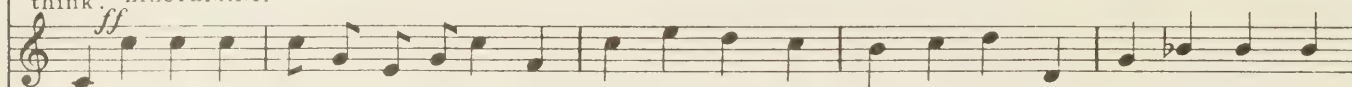
- tide You are his bride, And I am left A lone-be-reft! Yes, woe is me, I rather think! Yes, woe is
cresc.

cresc. molto
TUTTI. p
Ah!

me, I rather think! Yes, woe is me, Yes, woe is me, Yes, woe is me, Yes, woe is me, I rather
molto

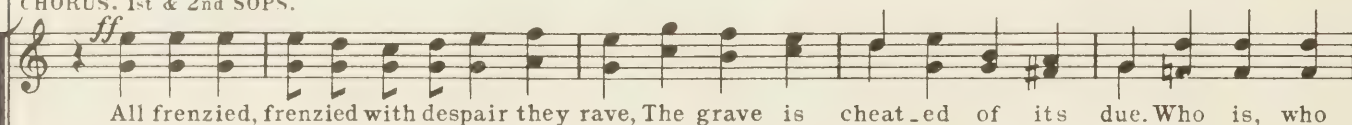
*Allegro con molto brio.**ff* PHOEBE & DAME C.

think, LIEUTENANT.

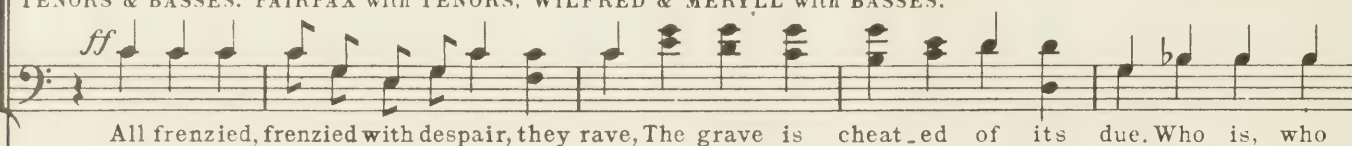
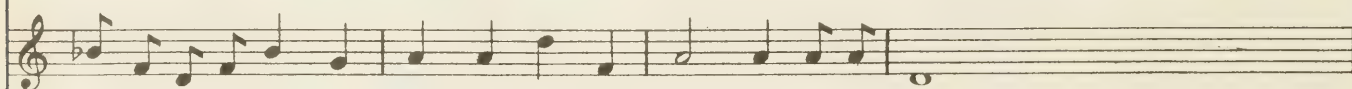
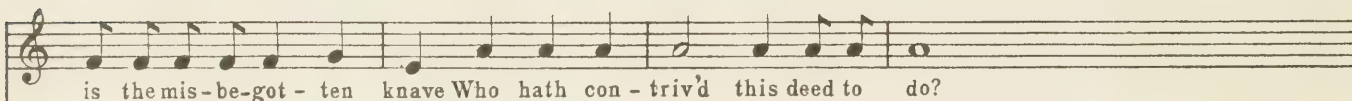


(LIEUT.) All frenzied, frenzied with despair I rave, The grave is cheat-ed of its due. Who is, who

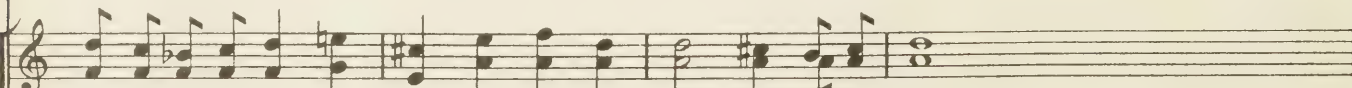
CHORUS, 1st & 2nd SOPS.



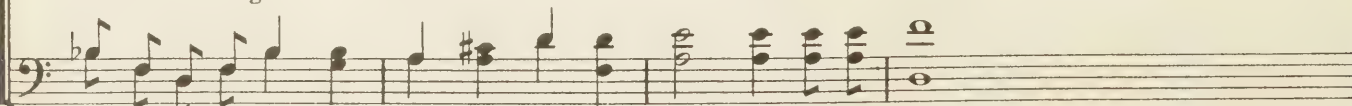
TENORS & BASSES. FAIRFAX with TENORS, WILFRED & MERYLL with BASSES.

*Allegro con molto brio.*

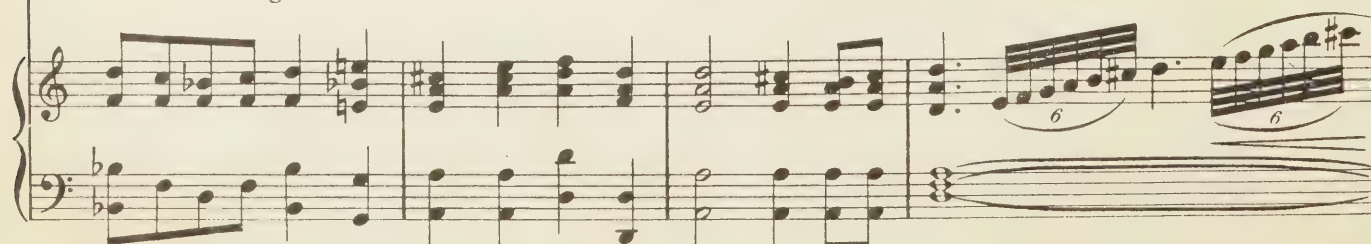
is the mis-be-got - ten knave Who hath con - triv'd this deed to do?



is the mis-be-got - ten knave Who hath con - triv'd this deed to do?



is the mis-be-got - ten knave Who hath con - triv'd this deed to do?



Let search, let search be made throughout the land, Or his—vin - dic - tive an - ger

Let search, let search be made throughout the land, Or my vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

Let search, let search be made throughout the land, Or his vin - dic - tive an - ger

sf

W

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

(L.)dread- A thou-sand marks, a thousand marks I'll hand Who brings him here, a-live or

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

dread- A thou-sand marks, a thousand marks he'll hand Who brings him here, a-live or

f

dead, Who brings him here, a - live

(L.) dead, Who brings him here, a - live

dead, Who brings him here, a - live

dead, Who brings him here, a - live

sf *sf*

Ad. *

or dead! A thou sand

(L.) or dead! A thou sand, thou

or dead! A thou sand

or dead! A thou sand, thou

Ad. *

marks, a thou - sand marks, a - live, — a live or dead, a - live, —

(L.) — - - - sand marks, a - live, — a - live or dead, a - live, —

marks, a thou - sand marks, a - live, — a - live or dead, a - live, —

— - - - sand marks, a - live, — a - live or dead, a - live, —

8

— a - live or dead, Who brings him here, a - live, a - live —

(L.) — a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

— a - live or dead, Who brings him here, a - live, a - live —

8

sf
sf or dead!
sf or dead!
sf or dead!
 or dead!
 8.....
 8.....
 Ped. *
 END OF ACT I.

The musical score is arranged in four systems. The first system contains four vocal staves, each with a melodic line and the lyrics "or dead!". The second system features a piano accompaniment with a treble and bass staff, marked with an 8-measure rest. The third system continues the piano accompaniment. The fourth system concludes the scene with a piano accompaniment and the text "END OF ACT I.".

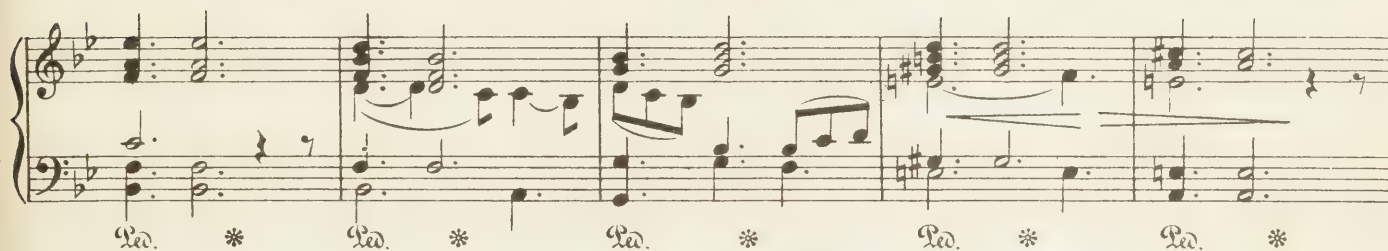
Act II.

No 1.

CHORUS. SOLO.-(Dame Carruthers.)

Andante non troppo lento.

PIANO.



1st & 2nd SOPRANOS.

Night — has spread her pall once more, And — the pris — 'ner still is

free: O — — — pen is his dun — geondoor, Useless his

dun — — — geon key! He has sha — — — ken

off his yoke — — — How, no mor — tal man can tell!

unis.

Shame — on lout - ish jail - or-folk — Shame on sleep - y sen - ti -

SOLO. DAME CARRUTHERS.

- nel! — Warders are ye? Whom do ye ward?

Warders are ye? Whom do ye ward? Bolt, bar, and key, Shackle and

cord, Fetter and chain, Dungeon of stone, All are in vain — Prisoner's flown!

Spite of ye all, he is free-he is free! Whom do ye ward? Pretty warders are

ye!
CHORUS. 1st & 2nd SOPRANOS.
Pretty warders are ye! Whom do ye ward? Spite of ye all, he is free-he is

free! Whom do ye ward? Pretty warders are ye!

TENORS
Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,
BASSES,
Up and down, and in and out, Here and there, and round a bout; Ev'ry chamber, ev'ry house,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Ev - 'ry chink that holds a mouse, Ev - 'ry crev - ice in the keep,

Where a beetle black could creep, Ev'ry out-let, ev'ry drain, Have we search'd, but all in vain, all in

Where a beetle black could creep, Ev'ry out-let, ev'ry drain, Have we search'd, but all in vain, all in

CHORUS.

Warders are ye? Whom do ye ward? Warders are ye? Whom do ye

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev-ry

vain! Ev'ry house, ev'ry chink, ev'ry drain, Ev-ry

ward? Night _____ has spread her

chamber, ev'ry outlet Have we search'd, but all in vain! Warders are

chamber, ev'ry outlet Have we search'd, but all in vain!

f

p

Ad. *

pall once more and—the pris—'ner still is free:

we. Whom do we ward? Whom do we ward?

f

Warders are we. Whom do we

Ad. * *Ad.* * *Ad.* *

O - - pen is his dun - geon door, Useless his dun - - geon

Warders are we. Spite of us all he is free, he is

ward? Whom do we ward? Whom do we ward? Spite of us all he is free, he is

key! O - - pen is his

free! Pretty warders are we, he is free!

free! Spite of us all he is free, he is free!

cresc

f

dun - geon door, He is free! He is

f

Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

f

Spite of us all he is free, he is free! Pretty warders are we, he is free! He is

free! Pretty warders are ye, he is free! He is free!— Pretty warders are ye!

free! He is free! He is free!— Pretty warders are we!

free! He is free! He is free!— Pretty warders are we!

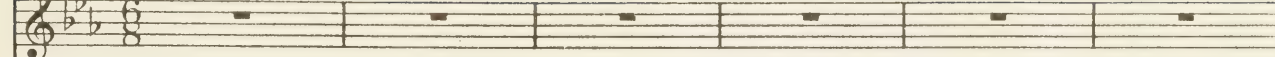
Ad. * *Ad.* *


Ad. * *Ad.* *


No 2.

SONG:--(Point.)


Allegro comodo.


VOICE. 

PIANO. *f* 

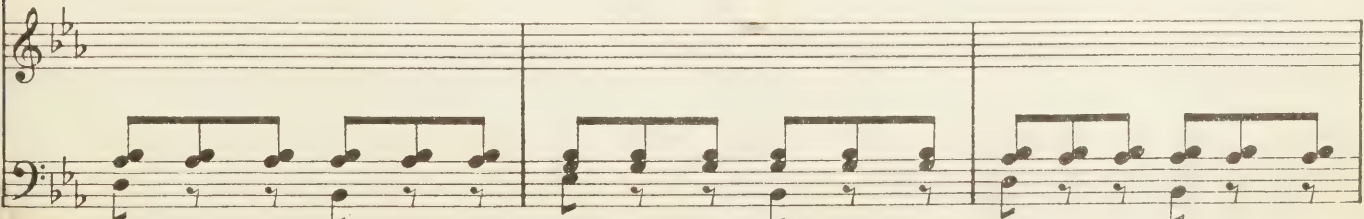


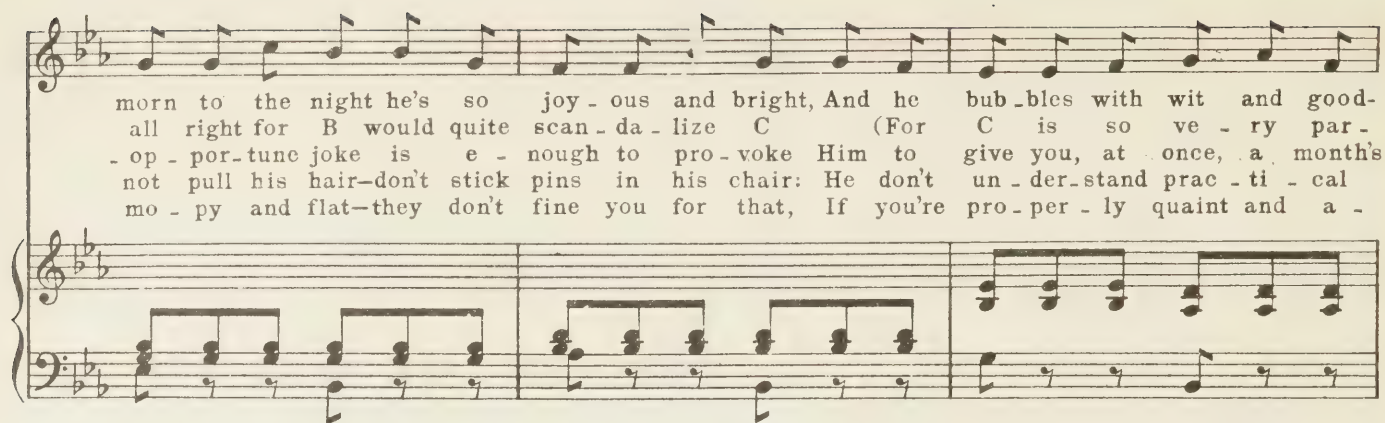
1. Oh! a pri_vatebuf_foon is a
 2. If you wish to suc_ceed as a
 3. If your mas_ter is sur_ly, from
 4. Comes a Bish_op, may-be, or a
 5. Tho' your head it may rack with a



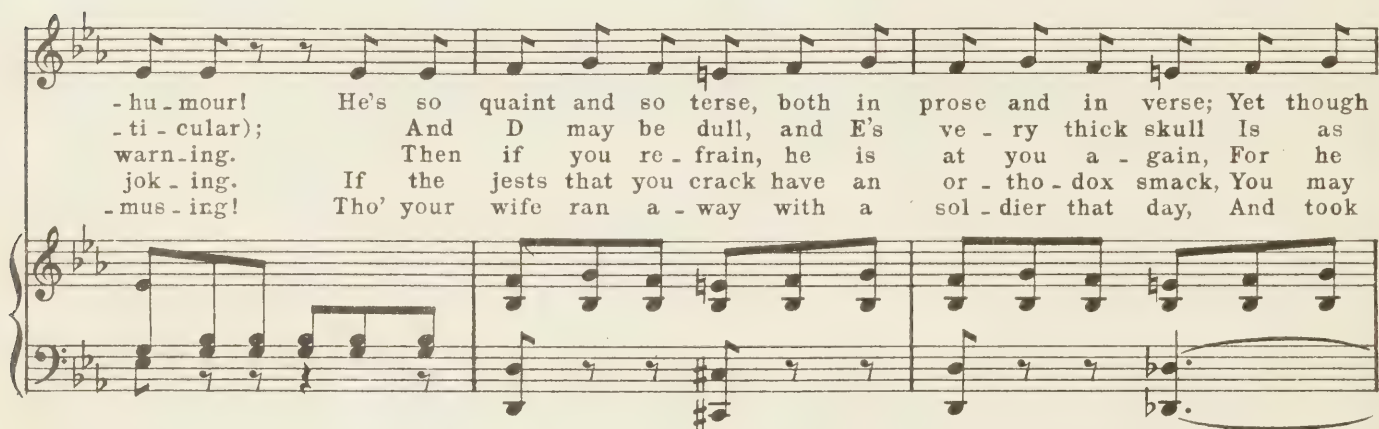


light-heart_ed loon, If you lis_ten to pop_u_lar ru_mour; From the
 jes_ter, you'll need To con_sid_er each per_son's au_ri_cular: What is
 get_ting up ear_ly (And tem_pers are short in the morn_ing;) An in_
 sol_emn D. D.- Oh, be_ware of his an_ger pro_vok_ing! Bet_ter
 bil_ious at_tack, And your sen_ses with tooth_ache you're los_ing, Don't be





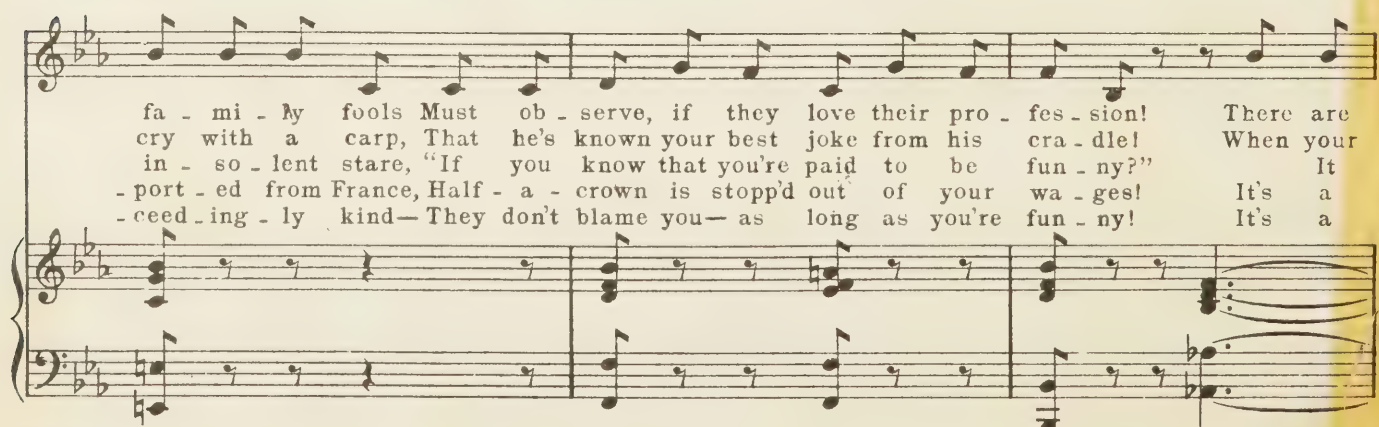
morn to the night he's so joy-ous and bright, And he bub-bles with wit and good-
all right for B would quite scan-da-lize C (For C is so ve-ry par-
-op-por-tune joke is e-nough to pro-voke Him to give you, at once, a month's
not pull his hair-don't stick pins in his chair: He don't un-der-stand prac-ti-cal
mo-py and flat-they don't fine you for that, If you're pro-per-ly quaint and a-



-hu-mour! He's so quaint and so terse, both in prose and in verse; Yet though
-ti-cular); And D may be dull, and E's ve-ry thick skull is as
warn-ing. Then if you re-frain, he is at you a-gain, For he
jok-ing. If the jests that you crack have an or-tho-dox smack, You may
-mus-ing! Tho' your wife ran a-way with a sol-dier that day, And took



peo-ple for-give his trans-gres-sion, There are one or two rules that all
emp-ty of brains as a la-dle; While F is F sharp, and will
likes to get va-lue for mo-ney; He'll ask then and there, with an
get a bland smile from these sa-ges; But should they by chance, be im-
with her your tri-fle of mo-ney; Bless your heart, they don't mind-they're ex-



fa-mi-ly fools Must ob-serve, if they love their pro-fes-sion! There are
cry with a carp, That he's known your best joke from his cra-dle! When your
in-so-lent stare, "If you know that you're paid to be fun-ny?" It
-port-ed from France, Half-a-crown is stoppd out of your wa-ges! It's a
-ceed-ing-ly kind-They don't blame you-as long as you're fun-ny! It's a

one or two rules, Half - a - do - zen may be, That all fa - mi - ly fools Of what
hu - mour they flout, You can't let your - self go: And it *does* put you out When a
adds to the task Of a mer - ry - man's place, When your prin - ci - pal asks, With a
gen - e - ral, rule, Tho' your zeal it may quench, If the fa - mi - ly fool Tells a
com - fort to feel If your part - ner should flit, Tho' you suf - fer a deal, They don't

ev - er de - gree,
per - son says, "Oh,
scowl on his face,
joke that's too French,
mind it a bit -

Must ob - serve, if they love their pro -
I have known that old joke from my
If you know that you're paid to be
Half - a - crown is stopp'd out of his
They don't blame you - so long as you're

1. 2, 3 & 4. 5.

- fes - sion.
cra - dle!" fun - ny!
fun - ny?
wa - ges!

ff

No. 3.

DUET.—(Point and Wilfred.)

Allegro vivace. $\frac{3}{8}$

PIANO. *f*

POINT.

1. Here-up - on we're both a - greed, All that we two Do a - gree to We'll se -
2. In re - turn for my own part I am mak - ing Un - der - tak - ing, To in -

WILFRED.

1. Here-up - on we're both a - greed, All that we two Do a - gree to We'll se -
2. In re - turn for your own part You are mak - ing Un - der - tak - ing, To in -

p

- cure by sol - emn deed, To pre - vent all Er - ror men - tal. You on El - sie are to
- struct you in the art (Art a - maz - ing, Won - der rais - ing) Of a jes - ter, jest - ing

- cure by sol - emn deed, To pre - vent all Er - ror men - tal.
- struct me in the art (Art a - maz - ing, Won - der rais - ing)

call With a sto - ry Grim and go - ry;
free. Proud po - si - tion - High am - bi - tion!

How this Fair - fax died, and all I de -
And a live - ly one I'll be, Wag - a -

I to swear to!
Wag - a - wag - ging,

I to swear to!
Wag - a - wag - ging,

- clare to You're to swear to!
- wag - ging, Ne - ver flag - ging,

I de - clare to,
ne - ver flag - ging,

I de -
ne - ver

I to swear to, You de - clare to, I to swear to!
ne - ver flag - ging, Wag - a - wag - ging, ne - ver flag - ging!

- clare to, I de - clare to You're to swear to, I de - clare to!
flag - ging, Wag - a - wag - ging, ne - ver flag - ging, Wag - a - wag - ging!

Tell a tale of cock and bull, Of convincing

Tell a tale of cock and bull, Of convincing

de tail full! Tale tremendous, Heav'n defend us!

de tail full! Tale tremendous, Heav'n defend us!

What a tale of cock and bull! bull! What a tale of

What a tale of cock and bull! bull!

cock, What a tale of cock, What a tale of cock and bull, cock and

What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and

The first system of the musical score features two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one sharp (F#). The piano accompaniment is in grand staff (treble and bass clefs). The lyrics are: "cock, What a tale of cock, What a tale of cock and bull, cock and What a tale of bull! What a tale of bull! What a tale of cock and bull, cock and".

bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!

bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!

The second system continues the musical score. The vocal staves have the lyrics: "bull, cock and bull! Heav'n de fend us! What a tale of cock and bull!". The piano accompaniment includes dynamic markings: *cresc.* (crescendo) and *ff* (fortissimo).

The third system of the musical score continues the piano accompaniment. It features complex chordal textures in the right hand and a steady bass line in the left hand. The system concludes with a final cadence.



BALLAD.—(Fairfax.)

Andante con espress.

VOICE.

PIANO.

Free from his fet - ters grim—

Free to de - part;— Free both in life and limb—

In all— but heart! Bound to an un - known bride

For good and ill; Ah, is not one so tied— A

p

Qw.

pris - - 'ner still, A pris - 'ner— still? Ah, is not one so

tied— A pris - 'ner still?

Free, yet in fet - ters held Till his last hour—

Gyves that no smith can weld, No rust— de - vour!

Al - though a monarch's hand Had set him free,

Of all the cap-tive band The sad - - - - - dest

he, The sad - - - - - dest he! Of all the cap-tive band The

sad-dest, sad - - - - - dest he!

colla voce

cresc.

dim.

p

rall.

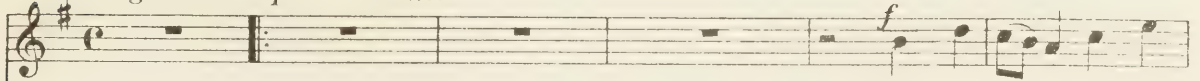
f

No 5.

QUARTET.—(Kate, Dame Carruthers, Fairfax, and Sergeant Meryll.)

Allegretto. Tempo di Gavotte.

KATE.



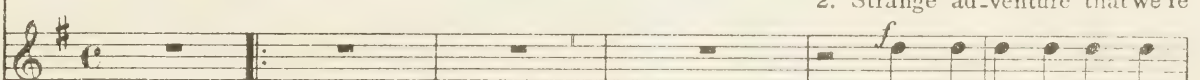
1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

D. CARRUTHERS.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

FAIRFAX.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

Sgt. MERYLL.



1. Strange ad-venture! Maid-en
2. Strange ad-venture that we're

PIANO.



dim.

wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is

p.

wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

p.

wed-ded To a groom she'd ne-ver seen! Ne-ver, ne-ver, ne-ver, seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! Gal-lant, gal-lant, gal-lant groom! While the fun-'ral bell is

dim.

wed-ded To a groom she'd ne-ver seen! Groom a-bout to be be-troll-ing: Mod-est maid and gal-lant groom! While the fun-'ral bell is

dim. *p*

-headed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

p *p*

-headed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p *p*

-head-ed, In an hour on Tow-er Green! Tow-er, Tow-er, Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Bim-a, Bim-a, Bim-a - boom! Mod-est maid-en will not

p

-head-ed, In an hour on Tow-er Green! Groom in drear-y dun-geon
toll-ing, Toll-ing, toll-ing, Bim-a - boom! Mod-est maid-en will not

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid - on sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

cresc. *f* *dim.*

ly-ing-Groom as good as dead, or dy-ing, For a pret-ty maid-en sigh-ing-Pret - ty maid of sev-en-
tar-ry; Though but six-teen year she car-ry, She must mar-ry, she must mar-ry-Though the al - tar be a

p 1. 2. *p*
 -teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb-Tow-er, Tow-er, Tow-er

p *p*
 -teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er 'tomb!
 tomb-Tow-er, Tow-er, Tow-er

p *p*
 -teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb-Tow-er, Tow-er, Tow-er

p *p*
 -teen! Sev-en- sev-en-sev-en-teen! tomb! Tow-er tomb!
 tomb-Tow-er, Tow-er, Tow-er

p *p*
 * * *

cresc. *Slower. dim.* *p*
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

cresc. *dim.* *p*
 Tow-er tomb! Though the al-tar be a tomb! Tow-er, Tow-er, Tow-er tomb!

Slower.

No 6.

SCENE.—(Elsie, Phoebe, Dame Carruthers, Fairfax, Wilfred, Point, Lieutenant, Sergeant Meryll, and Chorus.)

Allegro con fuoco.

RECIT.
MERYLL.

VOICE.

Hark! What was that, sir?

PIANO.

RECIT.

FAIRFAX.

MERYLL.

Why, an ar - que - bus - Fired from the wharf, un-less I much mis-take.

Strange—

and at such an hour! What can it mean?

p a tempo

cresc.

CHORUS.
TENORS.

Now what can that have been—

a shot so late at night,

E -

BASSES.

Now what can that have been—

a shot so late at night,

E -

- nough to cause af - fright! What can the por - tent mean?

- nough to cause af - fright! What can the por - tent mean?

TUTTI.
SOPRANOS.

Are foe-men in the land? Is

Lon-don to be wreck'd?

What are we to ex-pect? What

TENORS & BASSES.

Are foe-men in the land? Is Lon-don to be wreck'd?

dan-ger is at hand? Let us un - der-stand What dan-ger is at

What are we to ex-pect? What dan-ger is at hand What dan-ger is at

sf *sf*

Red *

RECIT. *LIEUT.*

hand! Who fired that shot! At once the truth de-clare!

hand!

RECIT.

fp

Red *

POINT.

My lord 'twas he— to rash-ly judge for—

WILFRED.

My lord, 'twas I— to rash-ly judge for-bear!

f *mf*

Allegro con brio.

- bear!

ff

p

POINT.

WILFRED.

Or a spec_tre all ap_pal-ling—

Like a ghost his vi_gil keep-ing— I be—

pp

I should ra_ther call it crawling— He was crawling—

_ held a fi_gure creeping— He was creeping— He was

Crawling! He was crawling— Crawling!

creeping, creeping— He was creeping— He was creeping, creeping— Not a

moments hes_i - ta - tion - I my - self up - on him flung, With a hur - ried ex - clam - a - tion To his

dra - per - ies I hung; Then we clos'd with one an - o - ther In a rough - and - tumble smother; Col'nel

Fair - fax and no o - ther Was the man to whom I clung!

ELSIE with 1st SOPS.
PHOEBE & DAME C. with 2nd SOPS.
FAIRFAX with TENORS.

Col'nel Fair - fax and no o - ther, Col'nel
LIEUT. & MERVILL with BASSES.

Col'nel Fair - fax and no o - ther, Col'nel

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

Fair - fax and no o - ther, Col'nel Fair - fax and no o - ther Was the man to whom he clung!

POINT.

It re - sem - bled more a struggle—

WILFRED.

Af - ter migh - ty tug and tus - sle— He, by

p *pp*

Or by some in - fer - nal juggle— I should

dint of stronger muscle— From my clutches quickly slid - ing—

ra - ther call it slip - ping— Or es - cap - ing to the ship - ping—

With the view, no doubt, of hid - ing— With a

I'd de - scribe it as a shiv - er -
gasp, and with a quiv - er - *Down he dived in - to the ri - ver, And, a -*

- las, I can - not swim! TUTTI. CHORUS.
It's e - nough to make one shiv - er, With a *gasp, and with a quiv - er, Down he*
It's e - nough to make one shiv - er, With a *gasp, and with a quiv - er, Down he*

WILFRED.
In - ge -
dived in - to the ri - ver, It was *ve - ry brave of him!*
dived in - to the ri - ver, It was *ve - ry brave of him!*

POINT.

I should

nu_i_ty is catching; With the view my king of pleasing, Ar-que - bus from sen-try snatching—

ra-ther call it seiz-ing—

With an ounce or two of lead I des - patch'd him thro' the head! TUTTI.

CHORUS.

With an

With an

WILFRED.

I dis - charg'd it without winking, Lit-tle

ounce or two of lead He des - patch'd him thro' the head!

ounce or two of lead He des - patch'd him thro' the head!

p

POINT.

I should say a lump of lead.

time I lost in thinking, Like a stone I saw him sink-ing—

TUTTI. CHORUS.

He dis -

He dis -

POINT.

I should

WILFRED.

Like a stone I saw him sinking—

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

-charg'd it with-out winking, Lit-tle time he lost in think-ing!

say a lump of lead.

Like a heavy lump of lead.

Like a stone, my boy, I said—

Like a

Like a heavy lump of lead.

stone, my boy, I said—

A - ny - how the man is dead. Whether

Q

stone or lump of lead!

TUTTI.
CHORUS. *cresc.*

A - ny - how the man is dead, And whether stone or lump of lead, Ar. que -

cresc.

A - ny - how the man is dead, And whether stone or lump of lead, Ar. que -

cresc. *f*

* *Q* *

- bus from sentry seizing, With the view his king of pleasing, Ar. que - bus from sentry seizing, With the

- bus from sentry seizing, With the view his king of pleasing, Ar. que - bus from sentry seizing, With the

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

view his king of pleasing, Wil-fred shot himthro' the head, And he's ve-ry, ve-ry dead! And it

ff *f*

stringendo

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

mat-ters ve-ry lit-tle whether stone or lump of lead, It is ve-ry, ve-ry certain that he's

stringendo

RECIT. LIEUT.

The riv-er must be dragged— No time be

ve-ry, ve-ry, dead!

ve-ry, ve-ry, dead!

ff *ff* *f* *p* RECIT.

lost, The bo - dy must be found, at a - ny cost. To this at -

a tempo
- tend with - out un - due de - lay; So set to work with what dis - patch ye

p a tempo animato

may! **TUTTI CHORUS.**
Yes, yes, we'll set to work with what dispatch we may!
Yes, yes, we'll set to work with what dispatch we may!

ff Hail the va - liant fel - low who Did this
Hail the va - liant fel - low who Did this

ff sf sf sf

deed_ of der-ring-do! Hon - ours wait on such an

deed of der-ring-do! Hon - ours wait on such an

f

Red *

one; By my head, 'twas brave - - ly done, 'twas

one; By my head, 'twas brave - - ly done, 'twas

brave - - ly done! Now, by my head, 'twas bravely done!

brave - - ly done! Now, by my head, 'twas bravely done!

Red.

*

No 7.

TRIO.—(Elsie, Phoebe, and Fairfax.)

Allegretto grazioso.

VOICE. *ELSIE. 2nd Verse.*

VOICE. *FAIRFAX. 1st Verse.*

PIANO. *Allegretto grazioso.*

f *psf*

A

made the best use of his time, — His twig he'll so care-ful-ly lime — That

man who would woo a fair maid, — Should 'pren-tice him-self to the trade, — And

§

ev - e-ry bird Will come down at his word, — What - ev - er its plu-mage or clime. He must

stu - dy all day, In me - tho-di-cal way, How to flat-ter, ca-jole, and per-suade He should

learn that the thrill of a touch May mean lit - tle, or - no - thing, or much; It's an -

'prentice him - self at four - teen, And prac - tice from morn - ing to e'en; And

in - strument rare, To be han - dled with care, And ought to be treat - ed as such, ought —

when he's of age, If he will, I'll en - gage, He may cap - ture the heart of a queen, the heart. —

— to be treat - ed as such. It is pure - ly a mat - ter of skill, — Which

PHOEBE.

It is pure - ly a mat - ter of skill, — Which

of — a queen! It is pure - ly a mat - ter of skill, — Which

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

all may at-tain if they will— But ev - e-ry Jack, He must stu-dy the knack If he

cresc.

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

wants to make sure of his Jill! If he wants to make sure— of his Jill!

1. ELSIE If he's 2. PHOEBE. Then a

glance may be tim - id or free, ——— It will va - ry in might - y de -

- gree, ——— From an im - pu - dent stare To a look of des - pair That no

maid with - out pi - ty can see; And a glance of des - pair is no

guide— It may have its ri - dic - u - lous side; It may

draw you a tear Or a box on the ear; You can nev - er be sure till you've

rall.

rall. *a tempo*

tried! Ne - - ver be sure till you've tried! It is

colla voce *a tempo*

colla voce *

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

pure - ly a mat - ter of skill, — Which all may at - tain if they will. — But

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

ev - e - ry Jack He must stu - dy the knack If he wants to make sure of his

Jill If he wants to make sure, to make sure

Jill If he wants to make sure, of his Jill, But ev - ry

Jill If he wants to make sure, of his Jill, But ev - 'ry

of his Jill! sure of his Jill! If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

Jack, Must stu - dy the knack, But ev - 'ry Jack, Must stu - dy the knack If he

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

wants to make sure of his Jill! Yes, ev - e - ry Jack, Must

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

stu - dy the knack If he wants to make sure of his Jill!

QUARTET.—(Elsie, Phoebe, Fairfax, & Point.)

Allegretto grazioso.

VOICE.

ELSIE.

When a woo-er Goes a - wooing, Naught is tru-er Than his

PIANO.

p

joy.

FAIRFAX.

Maid - en hush-ing All his su-ing - Bold-ly blushing - Brave-ly coy! Brave-ly

ELSIE.

Bold-ly blushing - Brave-ly coy!

Oh, the
PHOEBE.

Oh, the

coy! ——— Bold-ly blush - ing - POINT.

Oh, the

Oh, the happy days of do - - -

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

happy days of do.ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

- ing! Oh, the sighing and the suing! When a woo.er goes a - woo.ing, Oh, the

Ad. *

sweets that ne - ver cloy!

sweets that ne - ver cloy! When a brother leaves his sister For an-

sweets that ne - ver cloy!

sweets that ne - ver cloy!

- oth.er, Sis.ter weeps. Tears that trickle, Tears that blister-'Tis but mickle Sis.ter reaps! Tears that

ELsie.

Oh, the

PHCEBE.

tric - - kle, Tears that blis - - ter— Oh, the

FAIRFAX.

Oh, the

POINT.

Oh, the doing and un - do - -

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

doing and un - do - ing, Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

- ing, ——— Oh, the sighing and the su - ing, When a brother goes a - wooing, And a

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps!

sobbing sis - ter weeps! When a jes-ter Is out - witted, Feelings

fes-ter, Heart is lead! Food for fishes On - ly fitted, Jes - ter wishes He was

dead! Food for fishes On - ly fitted, Jes - ter wishes He was dead!_____

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

— Oh, the doing and un-doing, Oh, the sighing and the suing, When a jes-ter goes a-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

-woeing, And he wishes he _____ was dead! Oh, the doing and un-

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he—

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he—

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he—

do_ing, Oh, the sighing and the su_ing, When a jes_ter goes a - wooing, And he wishes he—

dim.

p

— was dead, He wishes he was dead! —

p

— was dead, He wishes he was dead! —

p

— was dead, He wishes he was dead! —

p

— was dead, He wishes he was dead! —

rit.

Nº 9.

DUET—(Dame Carruthers and Sergeant Meryll.)

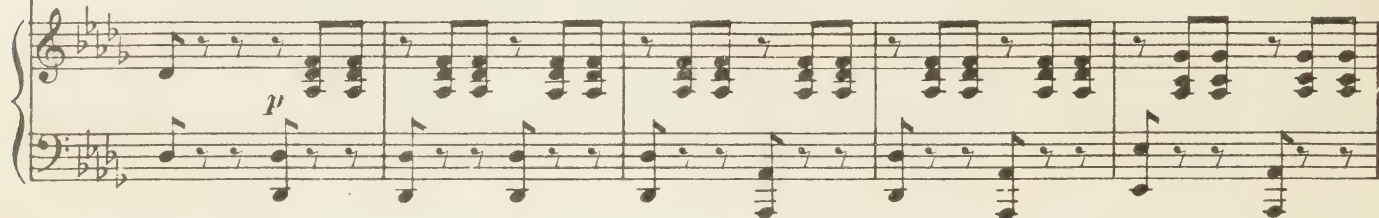
Allegro vivace e con brio.

PIANO.

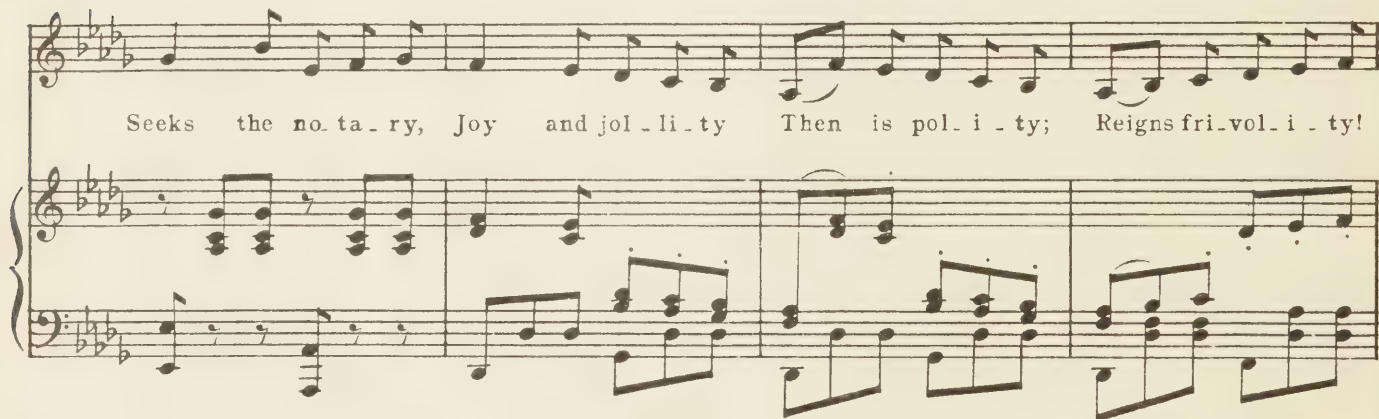


DAME CARRUTHERS.

Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture,



Seeks the no - ta - ry, Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty!



Rap - ture, rap - ture! Joy and jol - li - ty Then is pol - i - ty; Reigns fri - vol - i - ty



SERGEANT MERYLL.

Rap-ture, rap-ture! Dole-ful, dole-ful! When hu-man-i-ty, With its soul full

Of sat-an-i-ty, Court-ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty Seeks cap-ti-vi-ty!

DAME CARRUTHERS.

Dole-ful, dole-ful! Joy-ful, joy-ful! When vir-gin-i-ty Seeks, all coy-ful,

Man's af-fin-i-ty; Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y!

Joy-ful, joy-ful! Fate all flow-er-y, Bright and bow-er-y Is— her dow-er-y,

SERGEANT MERVIL.

Joy-ful, joy-ful! Ghast-ly, ghast-ly! When man, sor-row-ful, First-ly, last-ly,

Of to-mor-row full, Af-ter tar-ry-ing, Yields' to har-ry-ing—Goes a-mar-ry-ing,

DAME CARRUTHERS.

Musical score for the first system. The vocal line (treble clef) has two measures of rest, followed by two measures of the melody. The piano accompaniment (bass clef) consists of a steady eighth-note bass line. The lyrics are: Joy - ful, joy - full! Joy - ful, joy - full!

Musical score for the second system. The vocal line continues with two measures of rest, then a phrase of four measures. The piano accompaniment continues with the eighth-note bass line. The lyrics are: Joy - ful, joy - full! Joy - ful, joy - full, joy - full!

Musical score for the third system. The vocal line has two measures of rest, followed by a phrase of four measures. The piano accompaniment continues with the eighth-note bass line. The lyrics are: Rap - ture, rap - ture! When love's vo - ta - ry, Flushed with cap - ture, Dole - ful, dole - ful! When hu - man - i - ty, With its soul full

dim. *p*

Seeks the no-ta-ry. Joy and jol-li-ty Then is pol-i-ty, Reigns fri-vol-i-ty!

Of sat-an-i-ty, Court-ing pri-vi-ty Down de-cli-vi-ty, Seeks cap-ti-vi-ty!

Rap-ture, rap-ture! Joy and jol-li-ty Then is pò-li-ty; Reigns frivoli-ty!

Dole-ful, dole-ful! Court-ing pri-vi-ty, Down de-cli-vi-ty, Seeks capti-vi-ty!

Rap-ture, rap-ture, Rap-ture, rap-ture,

Dole-ful, dole-ful! Dòle-ful, dole-ful!

Rap - - ture, Rap - - ture, rap - -
 Dole - - ful, Dole - - ful, dol - -
 - ture, rap - - - - - ture! Joy and jol - li - ty, Then is
 - ful, Dole - - - - - ful! Court - ing pri - vi - ty, Down de -
 po - li - ty; Reigns fri - vol - i - ty! Rap - ture, rap - - - - - ture! - - - - -
 - cli - vi - ty Seeks cap - ti - vi - ty! Dole - ful, dole - - - - - ful! - - - - -

FINALE-ACT II. (Tutti.)

Andante grazioso.

PIANO.

p

1st & 2nd SOPRANOS.

Comes the pret-ty young bride, a -

- blush - ing, ti - mid - ly shrink - ing - Set all thy fears a - side - cheer - i - ly, pretty young bride! —

1st SOPRANOS.

Brave is the youth to whom thy

2nd SOPRANOS.

Brave is the youth to whom thy

lot thou art willing-ly link - ing! _____

lot thou art willing-ly link - ing! _____

Flow-er of valour is he— lov-ing as lov-ing can be! Brightly thy summer is shin - ing

Brightly thy summer is shin - ing

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn of the

Brightly thy summer is shin - ing, Fair as the dawn, _____ as the dawn _____ of the

Pia. * *Pia.* *

Pia. * *Pia.* * *Pia.* *

day: Take him, be true to him— Ten - der his—

day: Take him, be true to him— Ten - der his—

W. *

due to him— Honour him, honour him, love

due to him— Honour him, honour him, love

cresc. *mf*

W. * *W.* *

TRIO. ELSIE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

PHOEBE.

and o - bey! 'Tis said that joy in full per - fec - tion Comes on - ly

DAME CARRUTHERS.

'Tis said that joy in full per - fec - tion Comes on - ly

dimin. *p*

once_to_ wo - man - kind- That, o - ther times, on close in - spec - tion, Some lurking

once_to_ wo - man - kind- That, o - ther times, on close in - spec - tion, Some lurking

once_to_ wo - man - kind- That, o - ther times, on close in - spec - tion, Some lurking

bit - ter we_ shall find. If this be so, and men say tru - ly, My

bit - ter we_ shall find. If this be so, and men say tru - ly, Her

bit - ter we_ shall find. If this be so, and men say tru - ly, Her

day of joy has bro - ken du - ly. With hap - pi - ness my soul is cloyed- With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed- With

day of joy has bro - ken du - ly. With hap - pi - ness her soul is cloyed- With

sempre p

hap - pi-ness is cloyed— With hap-pi-ness my soul is cloyed— This is my joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

hap - pi-ness is cloyed— With hap-pi-ness her soul is cloyed— This is her joy-day un-al-

dim. *pp*

- loyed, — un-al - loyed, This is my joy - - - day un - al - loyed!

- loyed, un-al - loyed, This is her joy - - - day un - al - loyed!

- loyed, — un-al - loyed, This is her joy - - - day un - al - loyed!

CHORUS.

rall. *a tempo* *f*

Yes, yes, With

Yes, yes, With

rall. *p* *a tempo* *f*

Moderato marziale.

hap - pi - ness her soul is cloy - ed, This is her joy - day un - al - loyed!

hap - pi - ness her soul is cloy'd This is her joy - day un - al - loyed!

Moderato marziale.

SOLO.
LIEUT.

Hold, pret - ty one! I bring to thee News - good or

ill, it is for thee to say. Thy hus - band

lives - and he is free, And comes to claim his bride this ve - ry

ff

Un poco meno mosso e agitato.

day! No! no! re-call those words - it can-not be!

p *cresc. molto*

ELSIE.

f PHOEBE & DAME CARRUTHERS.

Oh, day of ter - ror! Oh, day of ter - ror!

f LIEUT. MERYLL & WILFRED.

Come, dry these un-be-com-ing tears, Most joy - ful ti-dings greet thine ears.

KATE & 1st & 2nd SOPS.

f

Oh, day of ter - ror! Oh, day of ter - ror!

TENORS & BASSES.

Oh, day of ter - ror! Oh, day of ter - ror!

8

2do.

*

ELSIE.

Oh, Leo - nard,

PHOEBE & DAME.

The man to whom thou art al - lied

LIEUT. MERYLL & WILFRID.

Come, dry these un-be-com-ing tears, Most joy-ful ti-dings greet thine

Day

of

ter

ror!

Day

of ter - ror!

day

of tears!

8

Ped.

*

Ped.

*

Oh, Leo - nard,

Ap-pears to claim thee as his bride.

cars.

The man to whom thou art al-lied Ap-pears to claim thee as his

Day

of

ter

ror!

Day

of ter - ror!

day

of tears!

Who is

the

8

Ped.

*

Ped.

*

come thou to my side, And claim me
 The man to whom thou art al-lied Ap-pears to
 bride, The man to whom thou art al-lied Ap-pears to claim thee as his
 Who is the man who in his pride claims thee
 man who, in his pride claims thee

8

Red. *

as thy lov-ing bride. Day of ter-ror! day of tears!
 claim thee as his bride. Day of ter-ror! day of tears!
 bride as his bride?
 bride as his bride?
 as his bride? Day of ter-ror! day of tears!
 as his bride? Day of ter-ror! day of tears!

Red. *

FAIRFAX. (*sternly*)

All thought of Leo_nard Mer_yll

set a_side.

Thou art mine own!

I claim thee as my bride.

RECIT.

ELSIE.

CHORUS.

Thou art his own, a_las, he claims thee as his bride!

Thou art his own, a_las, he claims thee as his bride!

RECIT.

sup_pliant at thy feet I fall:

Thine heart will yield

to pi_ty's call!

FAIRFAX.

Mine is a

heart of mas_sive rock, Un - moved by sen_ti_men_tal shock!

CHORUS. *f*

Thy hus - band

Thy hus - band

Andante espress. e con moto. *Con molto tenerezza.*
ELSIE.

Leo - nard my loved one— come to me. They

he!

he!

Andante espress. e con moto. *Andante.*

dim. *p*

Andante.

bear me— hence a - way!— But though they take me

far from thee My heart is— thine— for aye! My

bruised heart, My broken heart, Is thine, my own, for

aye! Is thine, — is — thine, — my —

own, — is — thine, — for aye!

Un poco più vivo.

Sir, I o_bey, I am thy bride; But ere the fa_tal hour I said the say Tha

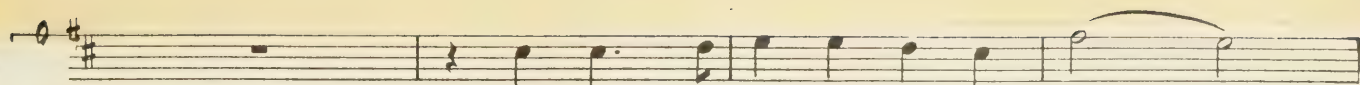
placed me in thy pow't, Would I had died! Sir, I o_bey! I am thy bride!

Allegro vivace e con fuoco. **ff** FAIRFAX.
Leo - nard! My own!

ELSIE.
Ah! With hap - pi_ness my soul is cloyed, —

FAIRFAX.
With hap - pi_ness my soul is cloyed, —

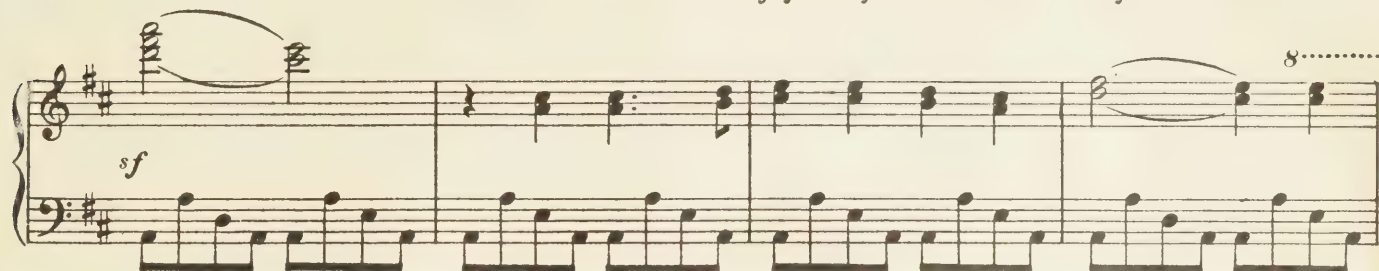
8. **mf**



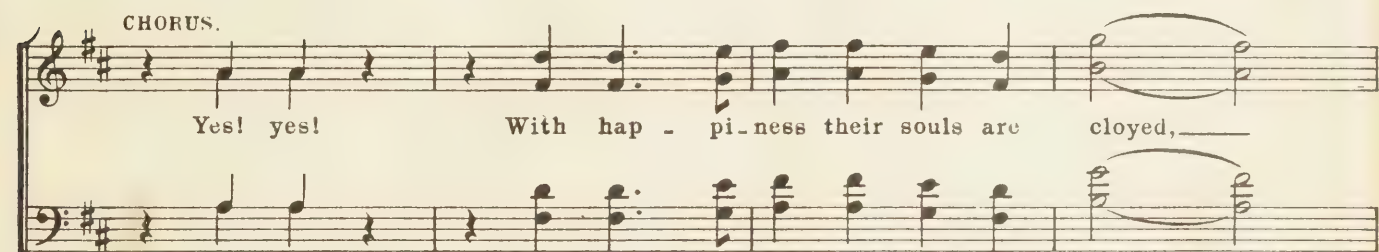
This is our joy - day un - al - loyed! —



This is our joy - day un - al - loyed! —



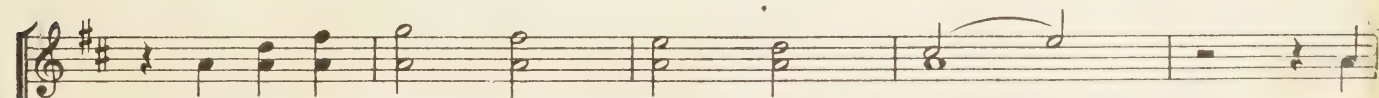
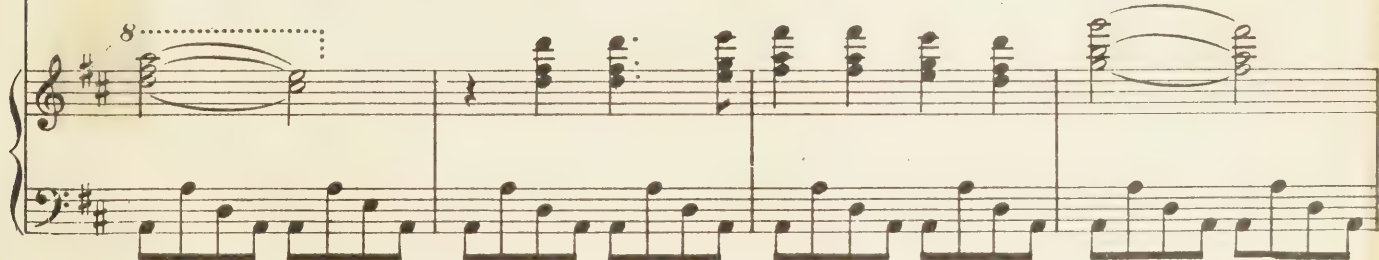
CHORUS.



Yes! yes! With hap - pi-ness their souls are cloyed, —

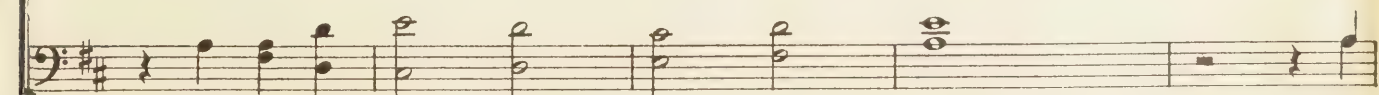


Yes! yes! With hap - pi-ness their souls are cloyed, —



This is their joy - day un - al - loyed! —

With



This is their joy - day un - al - loyed!

With



hap - pi-ness their souls are cloyed, This is their joy-day un - al-loyed, their

joy - - day un - al - loyed,
joy - day un - al - loyed, un - al - loyed!
joy - day un - al - loyed, un - al - loyed!

POINT.
Oh thought - less crew! Ye know not what ye

RECIT. (slower.)
do! At - tend to me, and shed a tear or two- For

A tempo 1^o

I have a song to sing, O!

CHORUS.

pp Sing me your song, O! *dim.*

pp Sing me your song, O! *dim.*

p

Qw.

POINT.

It is sung to the moon By a love-lorn loon, Who fled from the mocking throng, O! It's the

Qw. * *Qw.* *

song of a mer-ry-man mop-ing mum, Whose soul was sad and whose glance was glum, Who

Qw. * *Qw.* * *Qw.* *

sipped no sup and who craved no crumb, As he sighed for the love of a la - dye!

Qw. * *Qw.* * *Qw.* *

Heigh - dy, Heigh - dy! Mis - e - ry me, lack-a-day-dée! He

p Ool

p Ool

Re. * *Re.* * *Re.*

sipped no sup and he craved no crumb, As he sighed for the love of a la - dye!

* *Re.* *

ELSIE.

I have a song to sing, O!

ff ^ ^ ^ ^ *dim.*

What is your song, O!

ff ^ ^ ^ ^ *dim.*

What is your song, O!

p

Re. *

ELSIE.

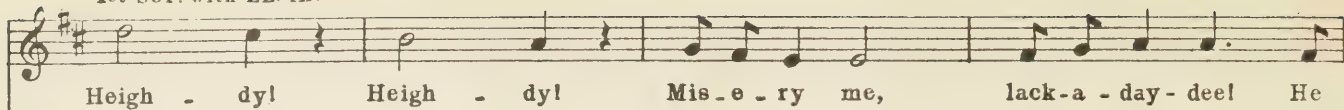
It is sung with the ring Of the songs maids sing Who love with a love life -

- long, O! It's the song of a mer-ry-maid, nest - ling near Who loved her lord - but who

dropped a tear At the moan of the mer-ry-man mop - ing mum, Whose soul was sad and whose

glance was glum, Who sipp'd no sup and who craved no crumb, As he sigh'd for the love of a la - dy!

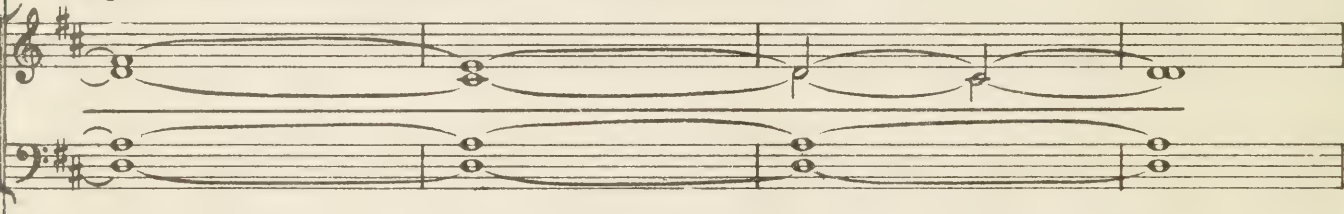
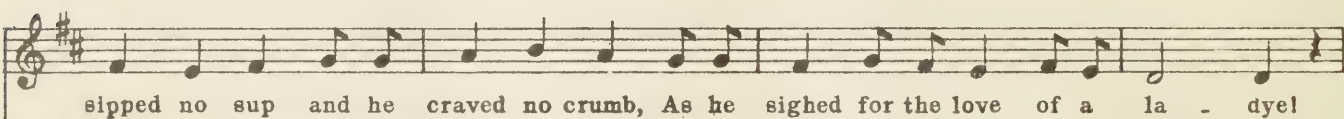
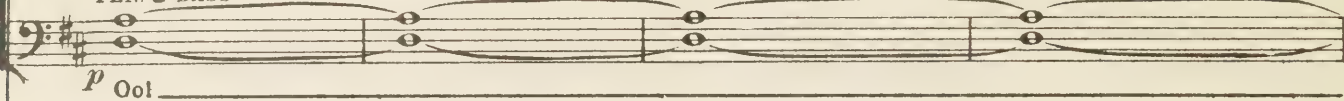
1st SOP. with ELSIE.



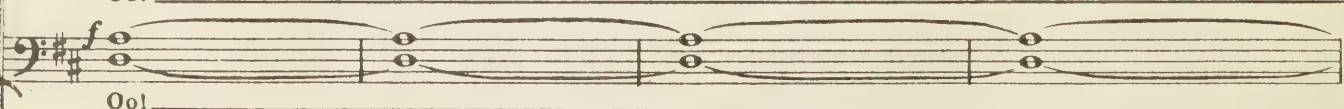
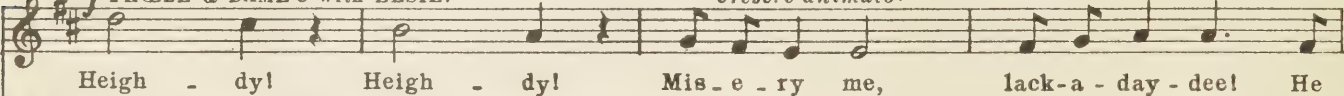
2nd SOPs.



TEN. & BASS.



f PHOEBE & DAME C with ELSIE.

cresc. e animato.

cresc.

sipped no sup and he craved no crumb, As he sighed for the love of a la - dy!

*cresc.**cresc.**ff* TUTTI.

Heigh

dyl

Heigh

Heigh

dyl

Heigh

The musical score is arranged in four systems, each containing a vocal line (treble and bass staves) and a piano accompaniment (treble and bass staves). The key signature is one sharp (F#).

System 1: The vocal lines begin with the lyrics "- dy!" followed by "Heigh" and "dy!" and "Heigh". The piano accompaniment features a series of chords in the right hand and a steady eighth-note bass line in the left hand.

System 2: The vocal lines continue with "dy!" and "Heigh". The piano accompaniment maintains the same rhythmic pattern, with the right hand playing chords and the left hand playing eighth notes.

System 3: The vocal lines end with "dy!" and "Heigh". The piano accompaniment continues with the same rhythmic pattern, leading to a final chord in the right hand.

System 4: The vocal lines end with "dy!" and "Heigh". The piano accompaniment concludes with a final chord in the right hand and a steady eighth-note bass line in the left hand.

484. 6656
Maua Kuhn

M
1503
S949Y4

Sullivan, (Sir) Arthur
Seymour

[The yoemen of the guard.
Piano-vocal score. English]
Vocal score of The
yoemen of the guard

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